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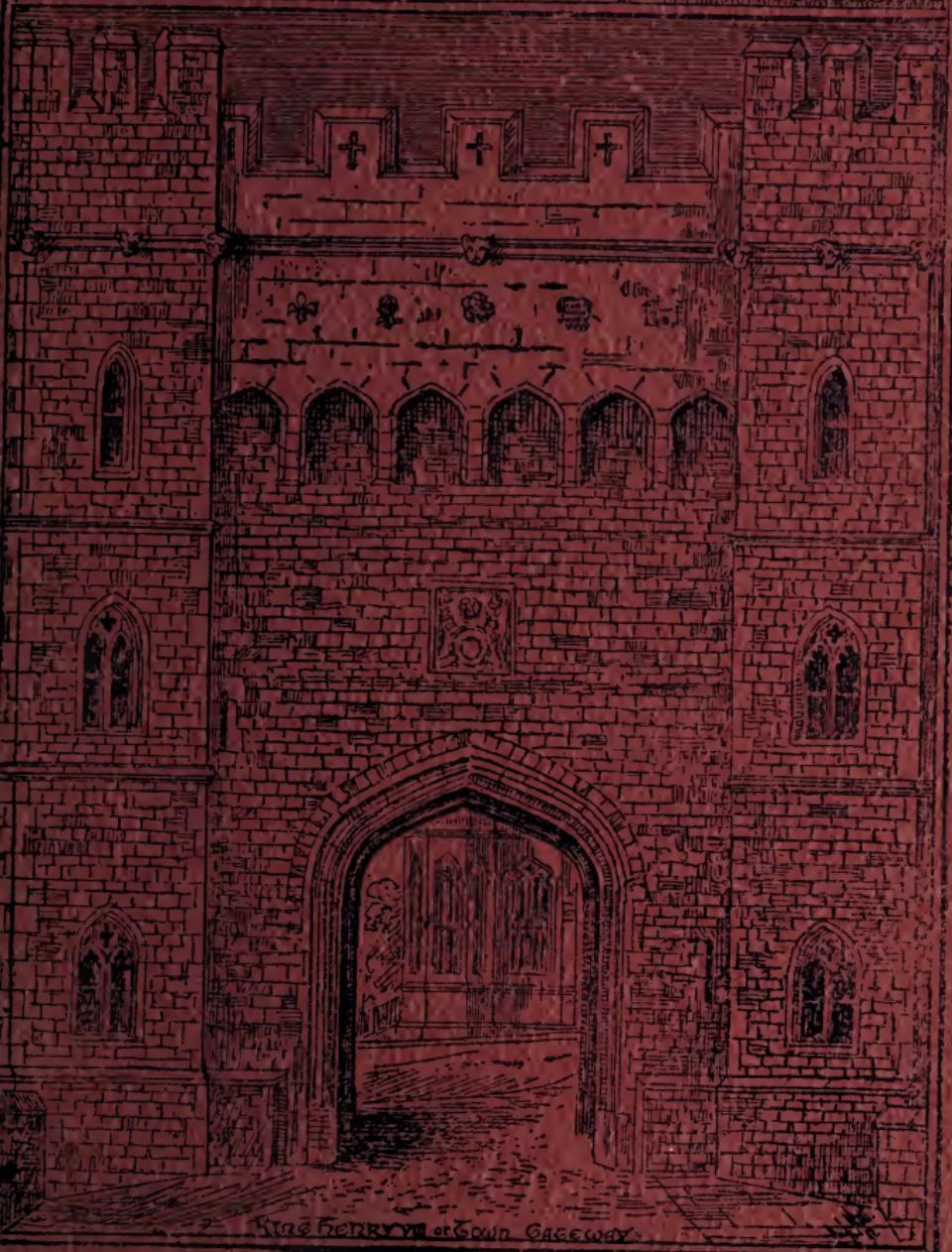
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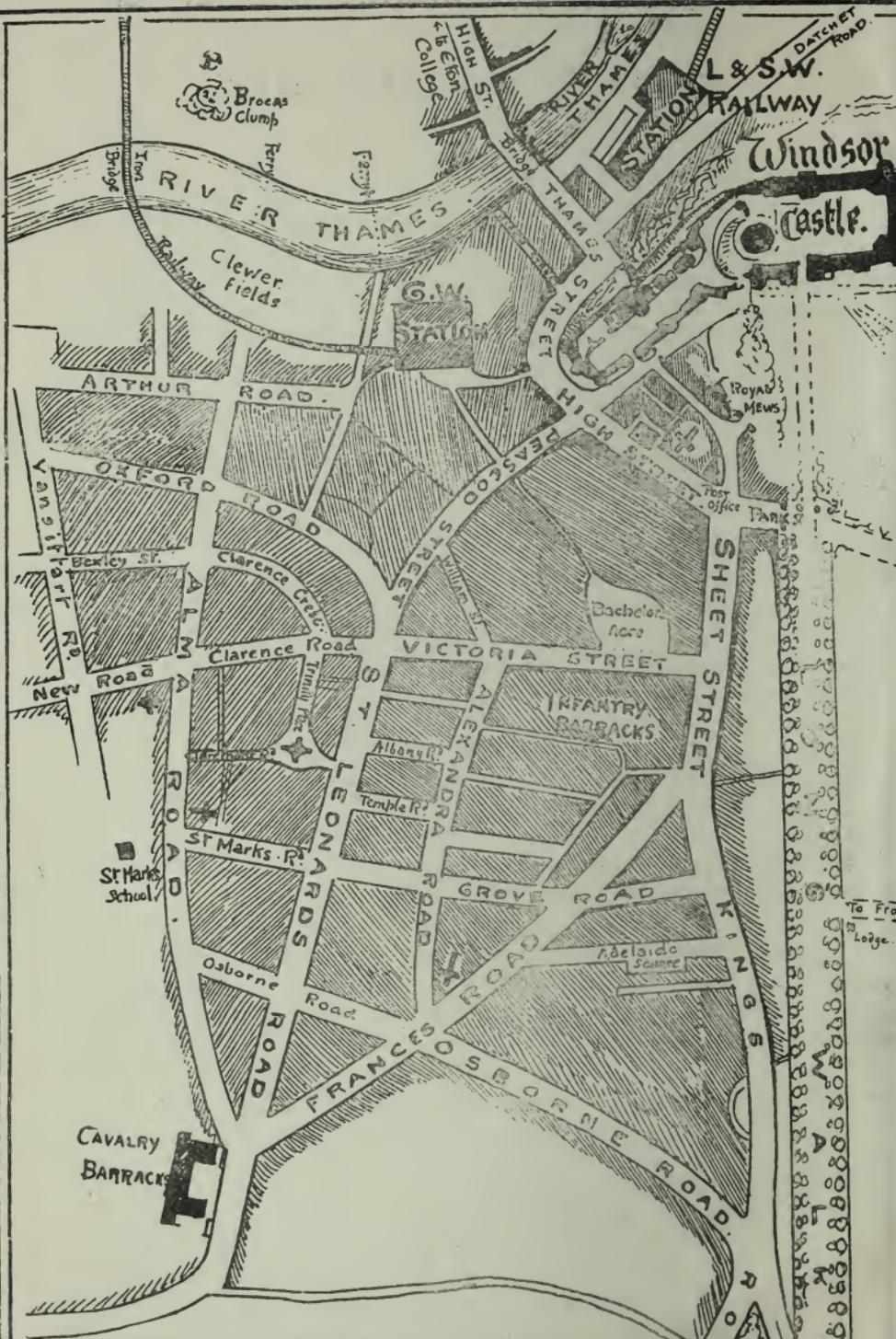
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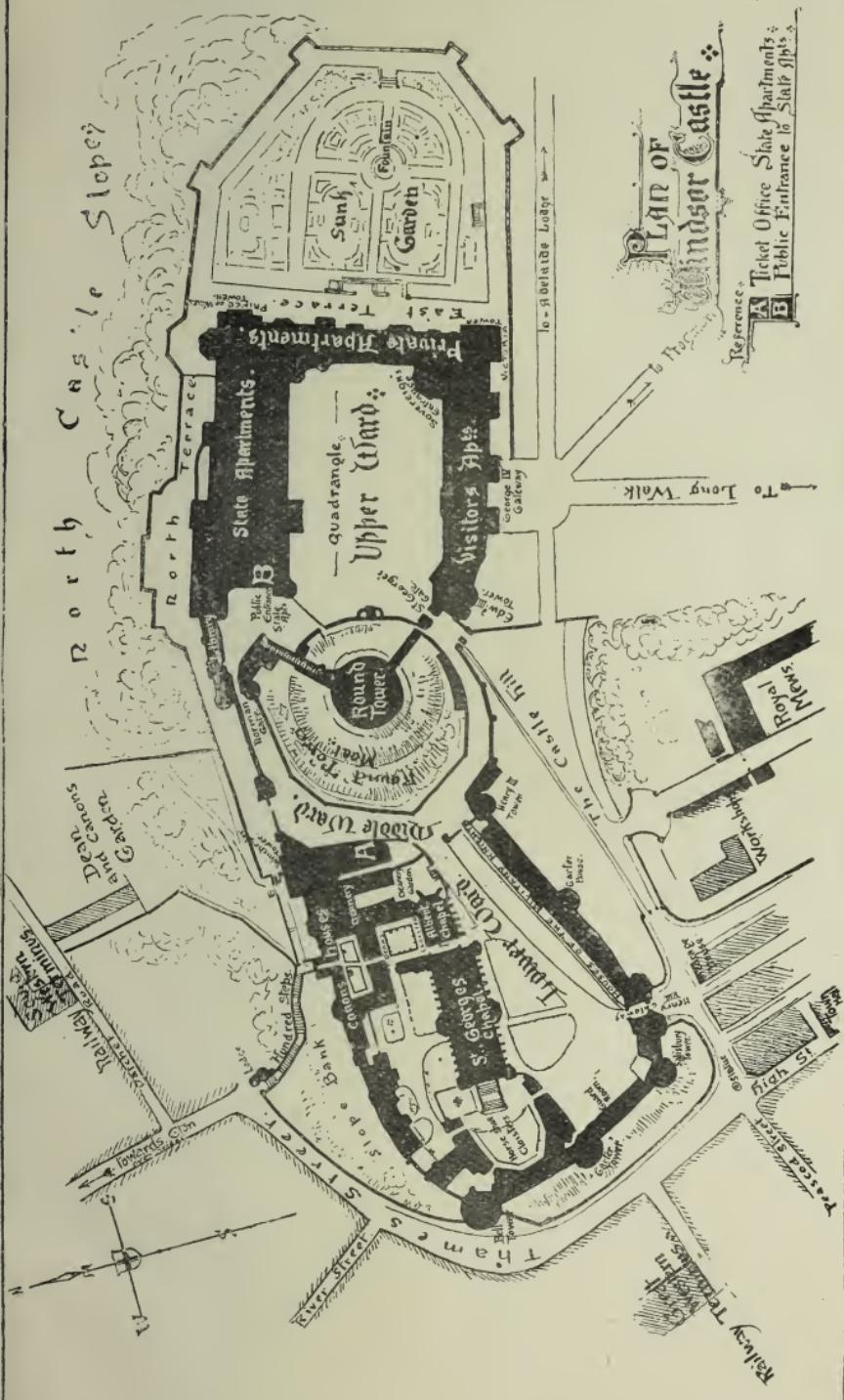
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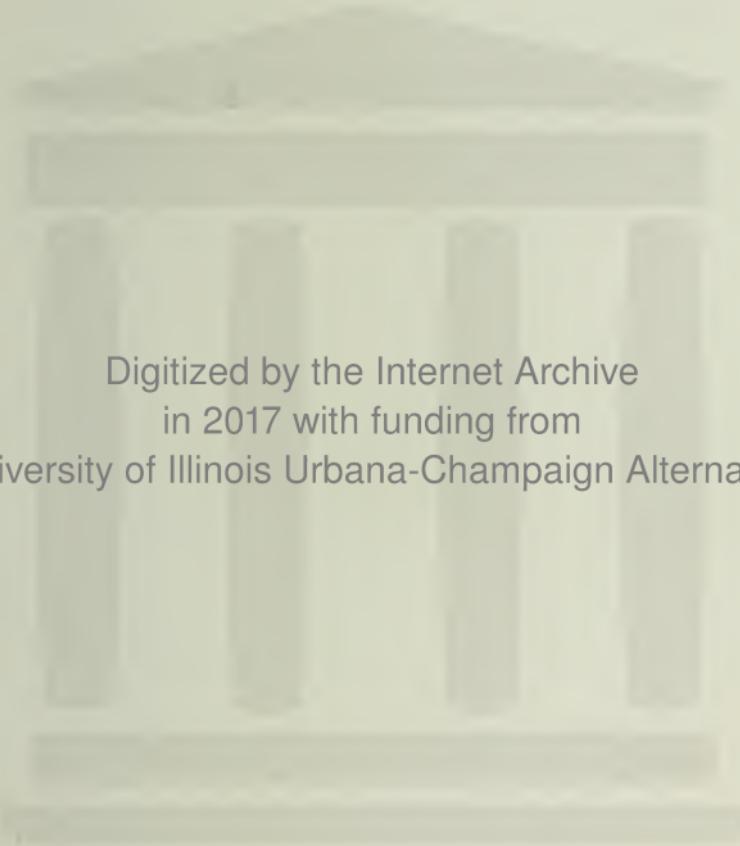
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Sketch Plan of WINDSOR
shewing principal STREETS, ROADS, &c.





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HER MAJESTY THE QUEEN

From a photograph by J. Russell & Sons, 13, High Street, Windsor;
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OXLEY'S
WINDSOR GUIDE
TO THE CASTLE,
STATE APARTMENTS, ST. GEORGE'S CHAPEL,
ALBERT MEMORIAL CHAPEL,
ROYAL STABLES, ROYAL FARMS, PARKS,
AND NEIGHBOURHOOD.

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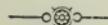
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MAP OF WINDSOR AND SURROUNDING DISTRICT.

THE CASTLE.



THE history of Windsor Castle is the history of England since the period of the Norman Conquest. Edward the Confessor granted the site of the Castle and the town to the Abbot of Westminster; but William the Conqueror, soon after he assumed the sovereignty, happening to pay Windsor a visit, was so struck with the beauty of the surrounding scenery, and so impressed with the importance of the situation as a military post, that he revoked the grant of the Confessor, and gave the Abbot of Westminster some lands in Essex as an equivalent. On the spot where now stands the Castle, William constructed a fortress of considerable size. No description of this fortress now remains, but in all probability it was similar to other Norman strongholds, of which there are remains in different parts of the kingdom. By Henry I. the building was greatly enlarged, "several fair buildings," including a chapel, being added. In the year 1110 he and his nobles kept the feast of Whitsuntide at Windsor—the first time a court was held at the new palace—and the walls of the Castle frequently during his reign witnessed scenes of regal festivity and splendour. During the reign of Stephen great importance attached to Windsor Castle as a fortress; it was then considered second only to the Tower of London. Henry II. held a Parliament within the walls of the Castle, in 1170, when, in addition to all the great English barons, William, King of Scotland, and his brother David, were present. King John, during the contest which ended in the grant of Magna Charta, took refuge in the Castle from the fury of the bold and patriotic barons. Hither he invited the barons to meet him to discuss their grievances, but they declined the invitation owing to their suspicions of treachery, and thus the neighbouring plain of Runnymede became associated for all time with the great Charter of English liberty. During the reign of Henry III. the Castle was alternately in possession of contending factions, but very considerable additions were made to it by the King. The only parts which remain of the Castle as it was in the reign of Henry III. are the towers on the Western Wall, and these have been re-faced within recent years. In the year 1852, a number of houses abutting on the Castle walls in Thames Street were pulled down, and near the Garter tower was discovered a subterranean passage descending from the Castle wall to the bottom of the ditch. The masonry of the roof was perfectly sound and a good flight of stone steps remained. It was believed to have been a sally-port in the fortifications of Henry III.'s castle. In 1855 a similar sally-port, but probably of later date, was discovered on the south side, and another under the east terrace. The first and second Edwards

made Windsor their principal residence, and here Edward III.—“famous in history and of great renown”—was born. This monarch re-built almost the whole of the Castle, employing the celebrated William de Wykeham (Bishop of Winchester) as superintendent of the works, at a weekly salary of seven shillings, and three shillings per week for his clerk, and issuing writs to the sheriffs of the different counties, directing them forcibly to impress the necessary artificers, and send them to Windsor, there to be employed at the King’s wages as long as their services might be required. Edward III. instituted the noble Order of the Garter, and re-built the Chapel of St. George; which was considerably enlarged by Edward IV. Henry VII. made several additions to the Chapel and Upper Ward, and Henry VIII. re-built the gate which now bears his name. On the 3rd of August, 1554, Queen Mary and her Consort, Philip II. of Spain, made a grand public entry into Windsor, from Winchester, where their marriage had been solemnized. Queen Elizabeth added the noble promenade known as the North Terrace. Charles I. occupied the Castle, first as a palace and next as a prison. After the Restoration, Charles II. adopted Windsor as his residence, and made many alterations which were anything rather than improvements in the exterior of the Castle. The “merry monarch,” however, greatly enriched the interior. In his reign the royal apartments were superbly furnished and decorated, a collection of valuable paintings was made, and a large magazine of arms was constructed. William III. and Queen Anne greatly improved the Parks, by planting many of the noblest avenues of elm and beech trees. George I. frequently resided at the Castle, and introduced the Continental fashion of dining in public every Thursday. But, with the exception of trifling alterations, nothing was done at the Castle from the time of Charles II. until the reign of George III., who selected it as his principal residence. Under his directions, and mainly from his private resources, the north front was restored to something like its original appearance, the Chapel Royal was completely renovated, and the Tomb-house, now known as the Royal Vault, was constructed. Then came the lamented illness of that monarch, the works were suspended, and the King kept in total seclusion within a range of apartments in the Castle.

In 1823, George IV. made Windsor his residence, and then commenced that enormous expenditure which has made the Castle what it is. In 1824 a Royal Commission was appointed to execute most elaborate designs by Sir Jeffrey Wyatville, and the first stone was laid by George IV. on the 12th August, 1824. Before that monarch died much of the work had been carried out, but the entire execution of Wyatville’s plans extended into the reign of our present gracious sovereign. In seven years, more than one million sterling was expended on this magnificent structure. Next came the “Sailor King,” his late Majesty William IV., and his amiable Consort, the good Queen Adelaide. The contrast between the reign of William and that of his elder brother was most striking in every respect. Instead of spending his days in luxurious ease, unapproached and unapproachable by all save the favoured few, William IV. was never so happy as when surrounded by his

subjects; and the splendour of William's court, with its large expenditure, was long remembered by the inhabitants of Windsor. During the long reign of our beloved Queen there has been little of the "pomp and circumstance" of court pageantry at the Castle, but it has been replaced by a pure and beautiful home life, rare indeed in king's palaces. Her Majesty and her late illustrious Consort enjoyed the luxury of doing good in an infinity of ways never thought of by many of their predecessors. The Prince Consort identified himself with the town of Windsor by becoming High Steward of the Borough and in many other ways. A local institution known as the Prince Consort's Association still flourishes in our midst and bears testimony to the interest which His Royal Highness took in any movement for improving the condition of the agricultural labourers and artisans; while the Royal "Albert" Institute—the centre of Windsor's scientific, musical, literary, and recreative life—is a noble memorial to the Prince's love for all that was of an elevating character. Since His Royal Highness's death, the Queen, as is well known, has been less frequently seen in public, but the inhabitants of Windsor have had many opportunities, not only of seeing their Sovereign, but of feeling the kindly interest which Her Majesty has manifested in local affairs, and of knowing the thoughtful consideration and acts of kindness which have been shown by her to many faithful servants. The stirring events connected with the Queen's Jubilee of 1887, the Diamond Jubilee of 1897, and Her Majesty's 80th Birthday Celebrations in 1899, further emphasized this fact. A record of the

HAPPY RELATIONS EXISTING BETWEEN THE CASTLE AND THE TOWN

Would not be complete if it did not include a mention of the charitable work carried on with the greatest activity by Her Majesty's daughter, Princess Christian, the wife of the present High Steward of the Borough, Prince Christian of Schleswig-Holstein, who is also Ranger of the Great Park. Towards Her Royal Highness the inhabitants of Windsor and its environs have in an especial sense and for many years felt a deep attachment, which has been generated by a gracious and kindly interest in their institutions, a solicitous sympathy with their poor and suffering ones, a personal and continuous association with all classes, and a ceaseless activity and concern for their welfare. Free dinners at the Windsor Guildhall for poor children and unemployed were originated by Her Royal Highness in February, 1886—a time of much distress owing to the severity of the winter—and these dinners were given twice a week in many succeeding winters to hundreds of children and unemployed, Her Royal Highness presiding on nearly every occasion; and once Her Majesty the Queen visited the Hall to see the children eat their meal. To Princess Christian, Windsor also owes the establishment in its midst of a branch of the Metropolitan and National Association for providing Trained Nurses for the Sick Poor. As a district visitor the Princess is well-known in the town; and in Her Royal Highness all local institutions

which have for their object the instruction, healthful recreation, and improvement of the people, have had a true friend. In April, 1888, the leading Windsor townsmen and residents in the near neighbourhood gave expression to their appreciation of the Princess's work among them by presenting Her Royal Highness with a magnificent sapphire and diamond pendant, diamond ring, and illuminated address. Many another pleasant little episode could be adduced as illustrative of the kindly feeling which has existed between Windsor Castle and Windsor Town during the Queen's reign, but the foregoing will be sufficient for the purpose of this Guide.

To speak again of the Castle as a building, it may be recorded that on Saturday, the 19th March, 1853, about half-past nine o'clock at night,

A FIRE

Broke out in the Prince of Wales's Tower, at the north-eastern angle of the Castle; which threatened serious consequences, and was not extinguished until half-past four o'clock the next morning. The Queen and Royal Family had arrived at the Castle for their Easter sojourn only a few hours previous to the breaking out of the fire. The flames were extinguished by the 1st Battalion of Scots Fusilier Guards and a detachment of the 2nd Life Guards, aided by the inhabitants of Windsor and Eton, H.R.H. Prince Albert personally directing their efforts. Three years before an immense reservoir had been erected at Cranbourne, and additional waterworks in the Home Park; and it was mainly owing to the ample supply of water secured from these sources, that the Castle was preserved. The damage was confined to the tower in which the fire originated, and its amount may be estimated at £6,000, the sum voted by Parliament for the restoration and repairs.

The present reign has been marked by many and important

ALTERATIONS AND ADDITIONS TO THE CASTLE.

The Royal Stables were completed in 1842. In 1850 the principle of regulating the temperature of the interior of the Castle by hot air was extended to the State Apartments. In 1852, as previously mentioned, the houses which clustered at the foot of the Castle walls in Thames Street, and extended up the hill to Henry VIII.'s Gateway, were demolished, and their place taken by the existing stone wall. Soon after this, a number of very interesting old buildings abutting on the north side of St. George's Chapel were pulled down to admit more light and air. The year 1858 and several following years were occupied by an extensive restoration of the buildings in the Lower Ward, under Salvin, the Castle architect at that time. First came the re-building of a large part of the outer wall overlooking Thames Street, and this embraced the re-construction of the well-known "Hundred Steps." Almost simultaneously, the Curfew Tower and Chapter Library adjoining were restored; and, as a matter of fact, the roof of the Curfew Tower was off at the time the ringers were celebrating the marriage of the Prince of Wales in 1863. This part of the work, which also included the re-building of the Castle Guard-room, was not

altogether successful, owing to the soft character of the stone which was used, and the towers on the west side have since been re-cased with harder stone. Another of Salvin's works was the Grand Staircase, which is to be seen in the State Apartments, and which in 1867 replaced the staircase of Sir Jeffrey Wyatville; and about the same time the residence of Sir Fleetwood Edwards—the Norman Tower—was also re-built. The Norman Tower was formerly a part of the old prison-house, and when it was restored, those who stripped the walls came across the inscription thereon of some of the prisoners' names; some thirty years before a fine old pavement of Norman tiles was discovered beneath the housekeeper's apartment. The old prison-rooms in the Norman Tower now form a very handsome suite used by Lady Edwards. Other works about this period were the restoration of Wolsey's Chapel (at the east of St. George's) as a memorial of the late Prince Consort, after whom it is now called the Albert Chapel; the building of the Royal Mausoleum and the Duchess of Kent's Mausoleum at Frogmore. The Royal Dairy at Frogmore had been built some years before, under the direction of the Prince Consort. The restoration of the Horse-shoe Cloisters was commenced in 1870, Sir Gilbert Scott being the architect. The original buildings on the site were as nearly as possible re-produced, and now afford the visitor a fair idea of the domestic architecture of Edward IV. Between the years 1875 and 1887 the restoration of St. George's Chapel was in hand, under the superintendence of Mr. A. Y. Nutt, the Chapter Surveyor. One of the more recent works was the conversion of the cellars under the North Terrace to receive machinery for the electric light. The cellars were originally constructed for storage of coal, at a time in which it was supposed the supply in this country was running short. The new illuminant is now largely used in the Castle, over 1,100 lights having been installed there in the year 1899 by the Windsor and Eton Electrical Installation Company, which has also installed the light in the Royal Vault, and has temporarily lighted the nave of St. George's Chapel, which will probably become permanent.

It would not be difficult to indicate a large number of

VANTAGE GROUNDS FROM WHICH TO OBSERVE WINDSOR CASTLE.

Perhaps the best in the near neighbourhood are the Home Park and the Playing Fields of Eton College, which afford splendid views (most striking by moonlight) of the imposing North Front and its slopes; the fields between Windsor and Clewer, to the west of the town—a favourite view with photographers and artists—embracing both Town and Castle; and Snow Hill (at the end of the Long Walk) whereon stands a colossal equestrian statue of George III., and from which can be viewed not only the South Front and general outline of the Castle, but also a vast extent of country of the most delightful character. Taking a little wider circuit, the views from Bishopsgate, Priest's Hill, and St. Leonard's rank among the very finest of English distances. Visitors will readily find for themselves a score of

other advantageous points of view in the town and its environs, and scarcely one which will not impress them with the commanding situation and extensive character of the Sovereign's house. As a fact, the Castle is nearly a mile in circumference, and its superficial area within the walls is about 12½ acres.

The Round Tower, the most conspicuous feature of the Castle buildings, divides them into the

UPPER AND LOWER WARDS.

The Upper Ward to the east of it, and the Lower Ward to the south-west. The principal features of the Upper Ward are the State Apartments, Private Apartments of the Sovereign, and Visitors' Apartments—occupying respectively the northern, eastern, and southern sides of the Great Quadrangle—and the North and East Terraces, the latter overlooking the Queen's Flower Garden. The Lower Ward embraces St. George's Chapel, Albert Memorial Chapel, the Deanery, the Dean's Cloisters, Canons' Cloisters, Horse-Shoe Cloisters, Houses of Military Knights, Curfew and other Towers, Guard-room, &c.

THE BEST WAY TO SEE THE CASTLE

Is to walk up Castle Hill, passing the Queen's Statue, and, taking the first turning to the left, enter the Lower Ward by King Henry VIII.'s Gateway. Immediately in front is St. George's Chapel, with the Albert Memorial Chapel at the further end of it. On the left is the Guard Room (occupied by the detachment of Guards on duty at the Castle), and that portion of the battlements which overlooks Thames Street, and includes the Salisbury and Garter Towers. Opposite St. George's Chapel are the residences of the Military Knights, extending from the Salisbury Tower at the lower end to Henry III.'s Tower at the upper end (opposite the Deanery). The gateway immediately facing the visitor as he enters the Lower Ward will lead him into

THE HORSE-SHOE CLOISTERS,

Where reside the Lay Clerks of St. George's Chapel. These Cloisters obtain their name and semi-circular form from the fact that Edward IV. built the first dwellings at this end of the Royal Chapel in the shape of a fetter-lock, one of His Majesty's royal badges. Within recent years the Dean and Canons have had them restored, under the superintendence of Sir Gilbert Scott, and they are now quite a unique group of buildings. The style of brick and wood-work employed affords a striking contrast to the heavier masonry of the other parts of the Castle building. In these Cloisters is the

PRINCIPAL ENTRANCE TO ST. GEORGE'S CHAPEL

The fine flight of 21 steps leading up to the west door was designed by Sir G. Scott: they are of Yorkshire marble and 34 ft. 6 in. in width. The

elaborately carved balustrading on either side is of Bath stone. This entrance is very rarely used, the door by which access to the sacred building is generally gained being on the south side, facing Henry VIII's gateway. The cross to the left of the steps was erected by the late Canon Pearson as a thank-offering on his recovery from a serious illness; it indicates the position of catacombs containing the remains of a number of deceased residents within the precincts, including Sir George Elvey, the well-known composer of Church music, who for nearly fifty years filled the office of organist of St. George's Chapel. Amongst them the Black Prince of Abyssinia (Prince Alamayu) to whose memory a brass plate has been inserted in the Chapel by the Queen, from a design by the Chapter Surveyor, Mr. A. Y. Nutt. These vaults are now closed for burials. The entrance to

THE CURFEW TOWER

Is also in the Horse-Shoe Cloisters. This Tower—formerly known as the Belfry Tower, and also as the “Clure” or “Clewer” Tower, from the village of that name—is the oldest part of the Castle buildings, having been constructed by Henry III. in the 13th century. The exterior is unmistakably of recent date, but this is only an outer facing of Wycombe Heath stone, encasing the original masonry. The roof, however, has been quite modernized. The re-facing was carried out in the year 1884 and completed in the spring of 1885, under the direction of the late Mr. Howe, Clerk of the Works at the Castle, the contractor being Mr. E. W. Kelly, builder, of Windsor. The gradual covering in of the old stone work—the only remaining part of Henry III.'s extensive buildings—was watched with a good deal of interest by the inhabitants of the town, and when the upper part was reached, the complications of the scaffolding formed a sight seldom to be viewed. The Garter Tower (the next tower on the west front) has since been treated in a similar manner. An idea of the original masonry of the Curfew Tower can now, therefore, be obtained only from the interior, but as this is not considered one of the open parts of the Castle, the general public are not encouraged to visit it. The lower part of it has remained precisely as it was first built, with the exception of the new facing referred to above; it is a vaulted chamber 22 feet in diameter, with plain massive stone ribs, and the walls are $12\frac{1}{2}$ feet in thickness, with deep arched recesses and loopholes. The walls are principally of chalk, faced and arched with freestone. At one of the loopholes in the upper part is a gun of considerable size, said to have been placed there by Oliver Cromwell, and commanding the entrance to the town from Eton and the whole of Eton High Street. The upper part of the tower also contains a clock, with chimes playing the well known tune “St. David” at intervals of 3 hours, and there is reason to believe that this has always been the clock tower of the Castle. It has also a peal of eight bells, which are rung on all the Royal birthdays and on State occasions. The death of Royal and distinguished persons is marked by the tolling of a bell or the ringing of a muffled peal in the Curfew Tower. Most of the present bells were hung in the early part of the 17th century, and they all contain dates and inscriptions. The

dates are as follow: Treble, 1727; second, 1650; third, 1650; fourth, 1612; fifth, 1745; sixth, 1615; seventh, 1612; tenor, 1614. The tenor bell contains the inscription "Searve the Lord with feare"; it weighs 36 cwt., and the diameter of its mouth is 4 ft. 4 in. In the year 1899 this bell fell from its position and cracked. It was subsequently re-cast, and placed in its original position. A key-board was also added to the belfry. At the foot of the interior of the Curfew Tower was formerly a subterranean passage, believed to have led under the Thames to Burnham Abbey, and to have been provided for the escape of the garrison in any emergency. The passage is built of stone in a very substantial manner, and is 6 feet wide and 10 feet high.

Passing out of the Horse-Shoe Cloisters by the turreted archway on the north side, and ascending a few steps, the visitor finds himself upon a small platform known as

THE LIBRARY TERRACE,

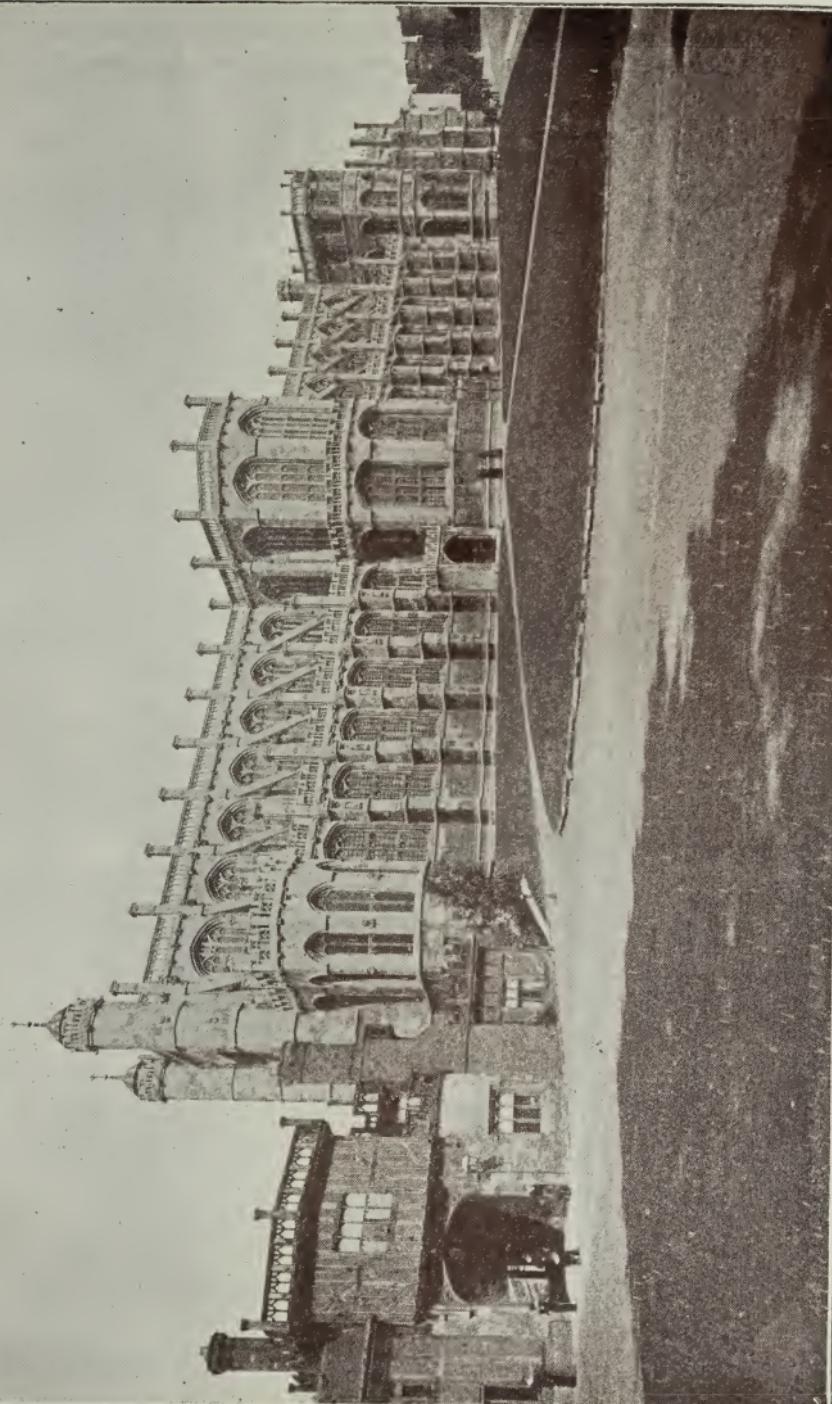
From which a very comprehensive view of Eton and its College, the river, the Great Western Railway viaduct to Slough, and various parts of the surrounding country, is obtainable. Thames Street is immediately below. The door on the left-hand side of this Terrace is the entrance to

THE LIBRARY OF ST. GEORGE'S CHAPEL,

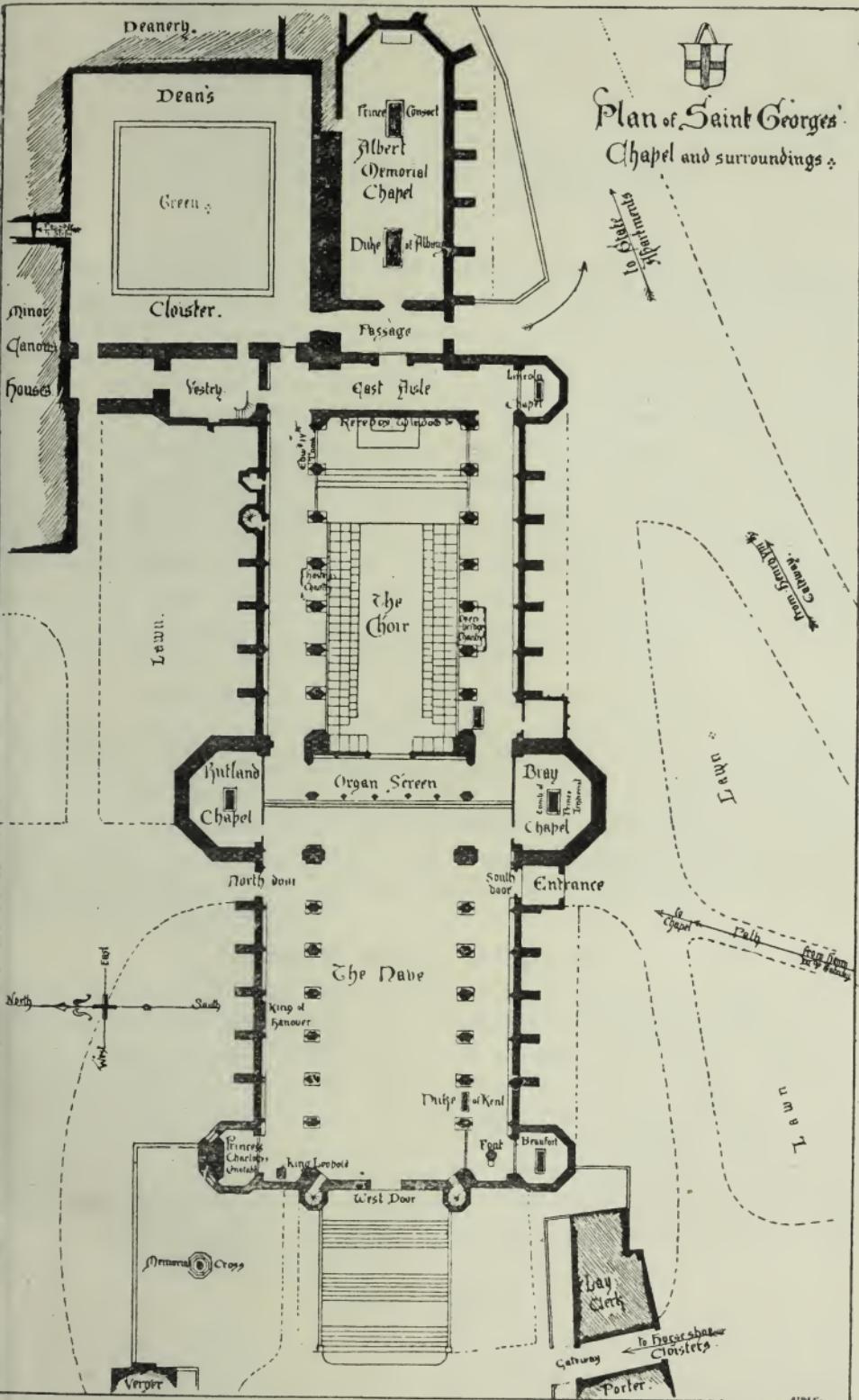
Which contains a very valuable collection of classical and ecclesiastical books, including some early versions of the English Bible, both MS. and printed, and an immense collection of Church Literature of the 17th and 18th centuries. The Library was recently re-arranged with a view to the better exhibition of the treasures it contains. The building itself is of great antiquity and is by some supposed to have been the original banqueting hall of King Henry III. The Library is occasionally used for Divine Service when the Chapel is being prepared for any important ceremony. Turning from the Library, we note a small block of buildings to the east of the Library Terrace, built in the same half-timbered style as the Horse-Shoe Cloisters. This was, until a few years since, the St. George's School, where the choristers were educated, but now used for residential purposes. The buildings farther east are the residences of the Canons and others. Retracing our steps through the Horse-Shoe Cloisters, we turn to the left and enter St. George's Chapel by the south door.



ST. GEORGE'S CHAPEL.



Plan of Saint Georges' Chapel and surroundings.



ST. GEORGE'S CHAPEL.

This is without doubt one of the finest specimens of ecclesiastical architecture in the country. From the days of Henry I. the site on which it stands has held a Royal Chapel; and excavations made in the Castle Yard during the improvements in 1858 brought to light some architectural fragments in the Norman style, which in all probability belonged to the chapel of the 12th century, dedicated to Edward the Confessor. Portions of this ancient edifice have been preserved in the south wall of the Dean's Cloisters. The Chapel built by Edward III. was the first to be dedicated to St. George, and although that building did not stand for more than a century, the present beautiful edifice was erected upon its ruins and preserved the name of its predecessor. Succeeding monarchs have repaired and enlarged it from time to time, and its most recent restoration was concluded in 1887. Volumes might be written descriptive of St. George's Chapel, past and present, but the object of this Guide is merely to indicate the most interesting features of the building.

A GLANCE AT THE STONE CEILING

Reveals the beauty of its tracery, the variety and richness of the devices emblazoned upon it, and the admirable manner in which it is supported by the ribs and groins of the ancient Gothic pillars. The devices represent the arms of several sovereigns and some of the most illustrious knights companions of the Order of the Garter, among which are those of Sir Reginald Braye, whose liberal benefactions did much towards the building of the Chapel. From the ceiling the eye falls upon the

GREAT WEST WINDOW.

Which contains eighty compartments in six tiers, each 6 feet high. The numerous figures represented are those of Edward the Confessor, Edward IV., Henry VIII., knights, bishops, &c., and amongst the heraldic bearings are freely exhibited the cross and insignia of the Order of the Garter. Visitors cannot fail to be struck by the elaborate character of the architecture and the beauty of the colours. The glass was collected from different parts of the Chapel in 1774. At the bottom of the window will be observed the prayer which daily forms part of the service in the Chapel, "God save our Gracious Sovereign and all the Companions of the most honourable and noble Order of the Garter." Turning from the west window and facing the east,

THE ORGAN

Meets the gaze. Supported by appropriately embellished columns, the gallery in which it stands commands views of the Chapel east and west, and conveniently divides the Nave from the Choir. It is an instrument of most

pleasing tone, and was erected by Green, in 1790, at a cost of 1,000 guineas, the money being provided by George III. It was considerably altered during the reign of William IV., and several times subsequently very great improvements have been effected by Messrs. Gray and Davison, of London. It is now considered to be the finest choir organ in Europe, and its swell is said to be the most perfect in the kingdom, owing to the thickness of the box and the improved principle of the shutters, enabling the organist to start with a scarcely audible sound and arrive at the full swell by the most gradual increase.

THE CHOIR

Is entered by the beautifully carved folding doors underneath the organ gallery, and a very imposing view at once presents itself. The stalls to the right and left are those of the Knights of the Garter, and over each hangs the Knight's banner, surcoat, helmet, and sword, while a brass plate at the back of the stall indicates his name, style, and titles. The stalls of the Sovereign and Princes of the Royal House are underneath the organ gallery, that of the Sovereign having a canopy and purple velvet curtains fringed with gold. The carving of the stalls is exquisite, and well repays close inspection. Scenes in the life of our Lord are depicted on the pedestals of the stalls, and the history of St. George is illustrated on the front of those at the west end. On the front of the second row of seats on the north side may be seen representations of the attempt of Margaret Nicholson to assassinate George III., of the king's procession to St. Paul's in 1789 to offer thanks for his recovery from illness, and of Queen Charlotte's Charity School. Part of the 20th Psalm is carved in old Saxon characters on the broad girth which runs around the back of the second row of seats. It is thought that this was intended as a prayer for the Sovereign of the Order. The plates on the back of the stalls are also of deep interest. At the death of a Knight his banner and other insignia are taken down, but his plate is allowed to remain as a record of the distinction with which he has been honoured. Hence some of the plates take us back several centuries, and call to mind many prominent characters in history. The stained-glass windows on either side of the Choir exhibit the armorial bearings of the Knights. From above the altar

THE PRINCE CONSORT MEMORIAL WINDOW

Sheds a soft pleasing light over the interior, and gives the finishing-touch to the striking beauty of the whole scene. This window was designed by Sir G. Scott, and erected, together with the reredos, by the Dean and Chapter to the memory of the late Prince Consort. The inscription may be translated thus:—"To the honour of God and to the memory of the most regretted Prince, the Dean and Canons deeply mourning, have dedicated this window." The four tiers of lights comprising the window have the following subjects:—Upper tier: Our Lord's glory. Middle tier: The Resurrection (seven central lights) and Old and New Testament characters. Lower tier: Adoration of kings at our Lord's Birth (seven lights) and other Old and New Testament

worthies. Base: The Life of the Prince Consort, as a husband and father, as a patron of science, art, agriculture, &c., and in various public positions. Allowing the eyes to fall from the window, the visitor next observes

THE REREDOS,

Which was also designed by Sir G. Scott, the three compartments representing the Ascension, Christ appearing to His disciples, and His interview with Mary in the Garden. The whole is beautifully sculptured in alabaster. Upon the Altar will be noticed a very handsome silver-gilt

ALTAR CROSS.

This the Queen presented to the Chapel in the year 1887, in commemoration of Her Majesty's Jubilee. It was designed by Mr. Pearson, R.A., and the beautiful filigree work of which it largely consists has been very much admired. The small medallions represent our Lord, the four Evangelists, and various characters illustrating the History of the Church, and especially the Church of England. The cost of the Royal gift was about £300. To the left of the altar are a unique

PAIR OF WROUGHT-IRON GATES,

Which formerly stood on the tomb of Edward IV. in the North Aisle. It is said that they were the work of Quentin Matsys, blacksmith, of Antwerp. When Edward IV. was interred, his coat of mail and surcoat of crimson velvet, richly embroidered with rubies, pearls, and gold, were hung upon them, and remained there until 1642, when, after the defeat of Charles I. at Brentford, the Puritan soldiers despoiled the surcoat of its wealth. Although the gates are not in harmony with their surroundings, they are nevertheless a remarkably fine specimen of wrought-iron work. Immediately above them is

THE ROYAL CLOSET,

Which was originally designed to accommodate the Queen and ladies of the Court at an installation of a Knight of the Garter; but which has now for more than a century been used by members of the Royal Family when attending Divine Service. To the west of it is the Closet for the Royal Household. The front of the Royal Closet is a very rare specimen of carved oak.

THE FLOOR OF THE CHOIR

Was paved with the existing diamond-shaped blocks of black and white marble by Dr. William Child as long ago as the reign of Charles II. Underneath it is the vault containing the remains of Henry VIII. and one of his Queens (Jane Seymour), Charles I., and an infant daughter of Queen Anne. It may be interesting here to mention, with reference to

THE BURIAL OF CHARLES I.,

That, notwithstanding very minute accounts given by old historians respecting the unhappy monarch's interment at Windsor, prior to the year 1813 doubts

existed as to the exact site of his tomb, and even as to his having been buried at Windsor at all. In the year 1813 these doubts were dissipated by the discovery of the coffins containing the remains of the Royal personages before mentioned. The lead coffin containing the body of Charles was cut open, and so well had the body been preserved, that those present (including George IV.) at once recognised the oval face and pointed beard made so familiar by Vandyke's pictures. The head was found to be detached from the body. Henry VIII.'s coffin was found to contain only the skeleton of that monarch.

Before leaving the Choir, the visitor may see near the lowest altar-step a plate in the floor marking the temporary resting place of the body of the late Prince Consort. The beautiful brass

LECTERN

Is also worthy of attention. In 1642 Asmole speaks of it as "the great brass desk in the middle of the chapel." For many years it was not used, and found a resting place in the Chapter-Room, but in 1843 the Hon. and Rev. Canon Cockayne had it thoroughly cleaned and re-polished at his own expense, and since then it has been in regular use. The daily Services are held in the Choir, and here, too, the Knights of the Garter are installed, and Royal ceremonies take place. Leaving the Choir by the door underneath the Closet for the Royal Household, the visitor enters the north aisle, and

THE TOMB OF EDWARD IV.

Comes under notice. It is of black marble and is situated on the north side of the arch. The monarch's name will be observed upon it in raised letters, and at the base of the tomb will be noted the inscription, on a flat stone, "King Edward IV. and his Queen, Elizabeth Widville." Opposite the tomb is a window containing a representation of the royal couple. In the year 1789 the lead coffin of Edward IV. was discovered and opened. The entire skeleton was found, and it measured 6 feet $3\frac{1}{2}$ inches in length; near the skull and neck was found some brown hair. There was a quantity of liquid in the coffin which was pronounced by Dr. Lind, who examined it, to be the result of the decomposition of the body. Elizabeth Widville died about three years after her lord, and was buried at Windsor, by her own direction, "without pompous interring or costly expenses thereabout."

The white marble statue between the third and fourth pillars of the aisle is that of Field-Marshal William Earl Harcourt; and next to it is the Hastings Chantry, where it is believed that Lord Hastings was buried after his execution by Richard III. when he (Lord Hastings) was protector of the young princes smothered in the Tower. In the next archway is the monument to Sir John Elley, a distinguished soldier who rose from the ranks; he represented Windsor in Parliament in 1835. Adjoining this archway is the one containing

DEAN WELLESLEY'S MONUMENT,

Which was unveiled by Her Majesty the Queen on the 1st December, 1884. It is a recumbent figure of the late Dean, attired in the robes and wearing the badge

of the Registrar of the Order of the Garter, lying with clasped hands on a draped couch, the head reposing on a cushion, and the Register Book of the Garter resting against the upturned feet. The memorial is executed in white Carrara marble, and is the work of the great sculptor Boehm. The heraldic quarterings of the late Dean are contained in the side panels of the tomb, and in the centre panel is the following inscription, written by Dr. Vaughan, Master of the Temple and Dean of Llandaff :—

"In memory of the Hon. and Very Rev. Gerald Wellesley, M.A., youngest son of Henry, First Baron Cowley, and nephew of Arthur, First Duke of Wellington ; for three and thirty years domestic chaplain to the Queen ; for eight and twenty years Dean of Windsor and Registrar of the most noble Order of the Garter ; and for the last twelve years of his life Lord High Almoner to her Majesty ; born, October 31st, 1809 ; died, September 17th, 1882. Trained in a school of duty and honour ; wise, true, just, magnanimous ; loving mercy and walking humbly with his God ; he devoted himself to the service of the Queen in things sacred, and found his reward in the entire confidence of his sovereign, the reverential affection of all who knew him, and the deep gratitude of many whose interests, because he counted them worthy, he had made his own."

At the west end of this aisle will be noted a white marble slab to the memory of Dr. William Child, who has already been alluded to as having paved the floor of the Choir. The five large windows in the aisle contain representations of the English Sovereigns of the House of Hanover (George I. to William IV.)

Retracing our steps to the east end of the aisle we come to

THE CHAPTER ROOM.

In this room the "Chapters" of the Knights used in former days to be held, and upon its east wall hangs the huge Sword of State, said to have belonged to King Edward III. Beside it is a full length picture of that monarch, called, from his close association with the Royal Burgh, Edward of Windsor. It was at Windsor that the hero of Crecy was born, to Windsor that he brought his fair young wife (Phillippa of Hainault) from her father's court at Valenciennes; at Windsor that he entered upon his kingly duties, kept his state, revived King Arthur's Round Table, established the Society of St. George (afterwards to become the Order of the Garter), and built a chapel to his patron saint on the site of the present St. George's Chapel. The frame of Edward III.'s portrait bears a Latin inscription, which may be translated thus:—"Edward the Third, the unconquered King of England, founder of this Chapel, and the most noble Order of the Garter."

From this room, now used as a vestry in which the clergy and choir assemble before Divine Service, a staircase leads to the Queen's Closet, which can also be approached by an outside passage leading from the drawing-room of the Deanery. We now pass along

THE EAST AISLE,

With its wall and arches of Purbeck marble, which are believed to have formed the west end of the Chapel of Henry III. The large painting of the Last

Supper, by West, bearing date 1786, is here preserved, it formerly stood over the altar in the Chapel. The most noteworthy memorials are those of Sir Jeffrey Wyatville, the architect under whom the Castle was so greatly improved in the reign of George IV.; and of Theodore Randue, Keeper of the Palace in the Reign of Charles II., and the donor of numerous charitable bequests to Windsor and other places. Before leaving this aisle the visitor's attention should be drawn to a door leading into the cloisters, covered with elaborate iron scroll work, and beautifully executed, probably in the time of Edward III., or, as some believe, at a yet earlier date. There are other beautiful specimens of iron work at various parts of the Chapel. From the south-west corner of this aisle, a narrow flight of steps leads down to

THE ROYAL TOMB HOUSE

Under the Albert Memorial Chapel. Herein have been deposited the mortal remains of several Kings of England and of numerous members of our Royal Families, these including George III., George IV., William IV., the Duke of Kent, the Duke of York, Princes Octavius and Alfred, children of George III., removed from Westminster Abbey, the Duchess of Brunswick, Princesses Adelaide and Elizabeth, children of the Duke of Clarence, Princess Charlotte, Princess Amelia, Queen Adelaide, Princess Augusta, George V. (King of Hanover), the Duchess of Teck, and lastly the Duke of Teck. No burial place has ever, perhaps, been so strictly preserved from the general eye as this, only Her Majesty the Queen, and the members of the Royal family, and very occasionally a specially privileged visitor, being admitted within the sacred vault. It was constructed by George III., and besides being the final resting place of the august personages already mentioned, it has temporarily sheltered the remains of the Duke of Albany, awaiting interment in the Albert Memorial Chapel. The vaulted roof is supported by massive octagonal columns, which also support ranges of stone shelves upon which the coffins are now placed. A stone table, 12 inches high, at entrance to vault, receives the coffin of the one last interred. Here the dust and ashes of long departed royalties have been seldom disturbed, save by officials whose duty it is to tend and protect this gloomy house of the dead, and, as though to render intrusion yet more rare, it has hitherto been necessary, in order to gain an entrance, to remove heavy iron plates, guarding and sealing the way to the stone stairway which leads to the vault, and when access has been obtained, lanterns have been required to enable the visitors to find their way about. All this, of course, intensified the sombre and dismal aspect of the mausoleums, but by command of her Majesty a radical and a reasonable change was effected in the year 1899. At the entrance to the vault, which is at the east end of St. George's Chapel, a stone screen has been put up, so that the simple process of unlocking the door and descending the stairs will only be requisite in order to gain admittance, and, further, in place of hand lanterns or candles, which at the best could but dimly illumine the interior, electric lamps were fitted by which the vault can be instantly flooded with brilliant light. While this desirable improvement was being carried out certain changes were made in



ST. GEORGE'S CHAPEL.

the disposal of the coffins. The coffins of King George III. and his family, the Duke of Kent, the King of Hanover, the infant child (Victoria) of Princess Frederic of Hanover (Princess Von Pawel Rammingen) and others, altogether numbering nearly twenty, were moved from the large stone table, which runs down the centre of the vault, to the stone shelves already mentioned. A handsome stone altar and reredos was erected at the east end of the sacred edifice. These alterations were executed from the drawings and under the personal direction of Mr. A. Y. Nutt, of the Office of Works, Windsor Castle.

To continue our tour of the sacred building, we enter

THE SOUTH AISLE.

The window at the east end is in memory of Canon Pearson, who died in 1882, and whose memory will long be associated with the Chapel, and the other windows in the aisle contain representations of various kings and queens. In the centre of the aisle a flat stone is inscribed "Henry VI." and marks the resting place of that unfortunate monarch, his body having been removed hither from Chertsey, where it was first buried. Pope's lines upon the circumstances of Henry and his rival Edward IV. being buried under the same roof have been too often quoted to need our repetition. Truly we have here a remarkable instance of those who were sundered in life being united in death. A little to the left, beneath a black marble slab, lies Charles Brandon, Duke of Suffolk, who married Mary, Queen Dowager of France and sister of Henry VIII. At the east end of this aisle is the Lincoln Chapel, the burial place of the Earl of Lincoln, an eminent statesman in the time of Henry VIII. and Edward VI., and Lord High Admiral during 36 years in the reign of Elizabeth. His Countess erected the monument in which he is interred, and at her decease was buried in the same grave. Near the Lincoln Chapel is buried Richard Beauchamp, Bishop of Salisbury and first Chancellor of the Order of the Garter. He superintended the erection of St. George's Chapel in the reign of Edward IV.; and by his order a Breviary of the Catholic Church was deposited in an arch opposite his tomb for the use of both clergy and laity. The curious inscription engraved on the slab below this niche, and referring to the book, is worthy perusal. Subsequently the place of the Breviary was occupied by a folio black-letter Chained Bible; but as its leaves were constantly being stolen, it was removed to the Library for safety. Within the last few years a copy of the "Bishops' Bible," published in the reign of Elizabeth, was laid in the niche, a plate of glass being placed in front of it for greater security. The other Chantries in this aisle are the Oxenbridge Chantry—in the fifth arch—erected by John Oxenbridge, a canon who lived in the sixteenth century; and the Aldworth Chantry, built by Dr. Oliver King, Bishop of Bath and Wells, Registrar of the Order of the Garter, and principal secretary to Henry VI. and subsequent monarchs. In the latter, Dr. King himself is buried, and the tombstones of two of his children have quaint inscriptions upon them. An old stone, discovered in the Cloisters in 1813, is here preserved; it contains an

inscription to the memory of Dean Mugge, first Dean of Windsor, who died in 1348. Approaching the Nave, we come to

THE BRAYE CHAPEL,

Forming the South Transept, which was built in the reign of Henry VII. by Sir Reginald Bray, whom we have already mentioned as a liberal benefactor in the enlargement of the edifice. He was buried in this Chantry in 1502. In the centre of the Braye Chapel is

THE PRINCE IMPERIAL'S MONUMENT,

Erected by the Queen; and, by permission of Her Majesty, Lord Braye (descendant of Sir Reginald) hung, in the centre of the screen, the sword of his brother, Captain Wyatt-Edgell, one of the officers sent to recover the body of the Prince Imperial in Zululand, and who was killed at the battle of Ulundi (see inscription below the sword). The monument of white marble was sculpture by Boehm, and the recumbent figure of the Prince is clad in the uniform he wore in Africa. The Latin inscriptions at the head and foot of the tomb may be translated as follow :—

“To Napoleon Louis Eugéne John Joseph, the only son of Napoleon III., Emperor of the French, and of the Empress Eugénie, sorrowing friends have erected this monument; born, March 16, 1856; died June 1, 1879.”

“The well-beloved youth, the comrade of our soldiers, slain in the African war, and thence carried to the tomb of his father, Queen Victoria embraceth as her guest, in this holy domicile of kings, represented in funeral marble as he is.”

A French inscription on the side of the tomb says :—

“I shall die with a feeling of profound gratitude for Her Majesty the Queen of England, for all the Royal Family, and for the country in which, during eight years, I have received so cordial a hospitality.”

This last is an extract from the will of the Prince, dated February, 1879, and there is also a fourth (on the right side of the monument) consisting of a beautiful prayer written by the Prince in his Mass Book. Various other monuments are to be seen in the Braye Chapel. Crossing the building to the north side, we come to the North Transept, wherein is

THE RUTLAND CHAPEL,

Containing many interesting monuments, the principal of which is that of George Manners, Lord Roos, and Lady Anne, his wife, daughter of the Duke of Exeter and niece to King Edward IV. A large brass plate on the north wall of the Chantry is a memorial to the Duchess of Exeter and her husband, by whom the Chantry was founded. Many of the other tablets and brass plates are in memory of Canons and others connected with the Royal Chapel. Proceeding along the North Aisle of the Nave, the visitor will next notice the monument

GEORGE V., KING OF HANOVER,

Who died in June, 1878. He was the last prince who occupied the Hanoverian throne, his kingdom being afterwards absorbed in the German Empire, and he had the misfortune to be blind. In view of these circumstances the passages of Scripture forming part of the inscription—"Receiving a kingdom which cannot be moved" and "In thy light shall he see light"—are peculiarly appropriate. The monument was designed by Prince Victor of Hohenlohe, then Count Gleichen, governor of Windsor Castle. In the north-west corner of the building is the Urswick Chapel, containing

THE MONUMENT TO PRINCESS CHARLOTTE.

This Princess, who was so deeply beloved for her many virtues, was the only child of George IV., and was consequently the heir presumptive to the English throne. She married Leopold I., King of the Belgians (the maternal Uncle of Queen Victoria), but, to the intense grief of the whole nation, she died in childbed a short while after her marriage, and this monument was erected by national subscription, Matthew Wyatt being the sculptor. The lower part represents the body of the Princess lying upon a bier, with a mourning female attendant at each corner. In the upper part, the spirit is seen ascending from the tomb in the background, and one of the two supporting angels is carrying her dead infant. The sculptor has exhibited his skill by the admirable manner in which he has preserved the outlines of the draped figures, and by the remarkable naturalness of the numerous folds in the drapery. The effect of the work is heightened by the light from two side-windows, filled with orange-coloured glass, and it is particularly striking when the sun is setting and shines in on the west side. Near this cenotaph is a monument erected by Queen Victoria to the deceased Princess's husband, and on a pillar near the statue is placed the tablet, erected by the Queen to the memory of Prince Alamayu, the son of the King of Abyssinia. In connection with the Urswick Chapel, it may be interesting to note that behind its wainscotting a painting of the Last Supper, believed formerly to have been the altarpiece of St. George's Chapel, and now in the Windsor Parish Church, was found in 1707.

Crossing to the south-west corner of the building we notice the Beaufort Chapel, about which much of historical interest might be said, but space forbids, and we turn our attention to

THE MONUMENT TO THE DUKE OF KENT,

Close at hand, which was erected by the Queen to the memory of her father, as declared by the Latin inscription, a translation of which is here given:

"This monument of affection and reverence was ordered to be placed over the grave in which her Father's remains are buried, and not far from the grounds of Frogmore, where whatever was mortal of the Duchess, her Mother, rests, by their only Child, Victoria, Queen of Great Britain."

This tomb of alabaster was designed by Sir Gilbert Scott, and the recumbent effigy of the Duke was executed by Boehm.

Close to the monument of the Duke of Kent stands the beautiful

FONT,

which was placed in the Chapel in 1887, as a memorial to Canon Frederick Anson, who for many years had been one of the Canons of Windsor. It is executed in alabaster from designs by Mr. Pearson, R.A., and is a work of the highest excellence and the centre of much interest.

Having now indicated to visitors the most prominent among the hundreds of deeply interesting characteristics and historic features of St. George's Chapel, we would advise them to leave by the door at which they entered, and proceed along the pavement to the eastern end of the building, where they will find a fine old Gothic doorway leading into the cloisters, and immediately inside this archway, on the right hand side, is the entrance to the Albert Memorial Chapel. But, as on emerging from St. George's, we find ourselves facing the residences of

THE MILITARY KNIGHTS,

With the Governor's Tower and Garter House in the centre, it may be convenient here to say a few words about the Knights. They consist of a governor and twelve knights on the upper foundation and five on the lower, and for the most part are veteran officers on half-pay. The military, or "poor" knights as they were termed, owe their origin to Edward III., and at their foundation had houses built for them to reside in, and one shilling a day for their sustenance—the precise sum granted to the Canons of St. George's Chapel, and derived from the same source. King James I., commiserating their poverty, gave them an additional shilling per day. By command of King William IV. they wear a handsome uniform, similar to that of unattached officers of the army, and they used formerly to be compelled, under a penalty, to attend Divine Service daily in the Chapel. In fact they form part of the ecclesiastical and military foundation.

One can hardly walk a step in Windsor Castle without finding that one is upon some spot of interest. In this very pavement outside the Chapel we may find an inscription to the Rev. Thomas T. Doughty (one of the celebrated Tichborne family), who was for 29 years a Canon at Windsor, and who died in the year 1701, at the age of 65 years. Another slight divergence may advantageously be made before entering the Albert Chapel. Passing under the old archway just referred to, and walking forward a few yards, we find ourselves in

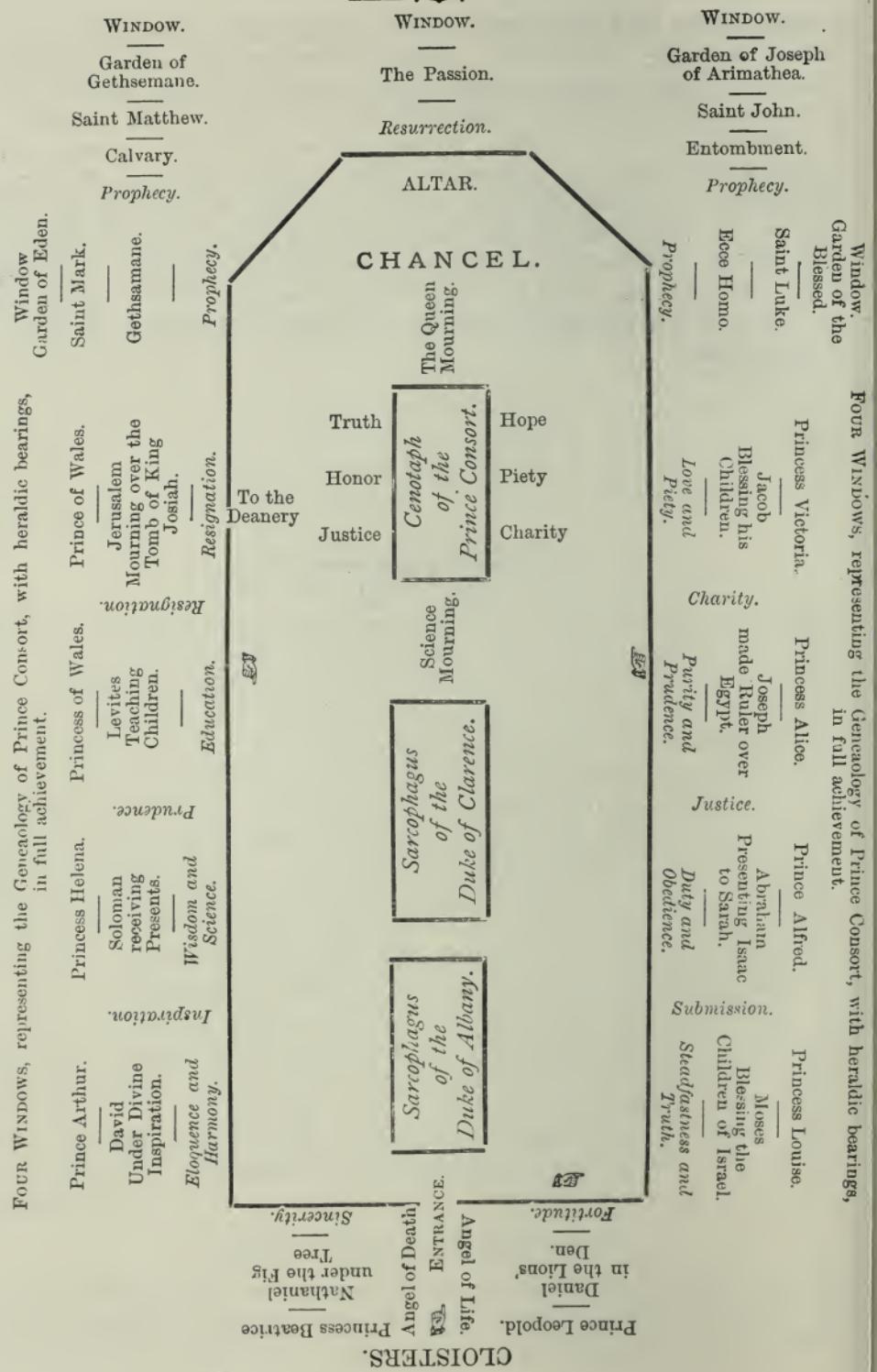
THE DEAN'S CLOISTERS,

Built by Edward III., and containing many tablets to the memory of deceased Military Knights and others. The south wall is a portion of Henry III.'s Chapel, and in one of its arches will be seen a curious old painting of a monarch's head,

probably that of the founder himself. This was discovered behind some plaster during the work of restoration. These Cloisters are often used by Military Knights for their morning exercise when inclement weather prevents their perambulating the pavement outside St. George's Chapel. The entrance to the Deanery is on the east side. In the north-west corner is a passage, with a groined roof opening on to the north of the Chapel and leading to the Horse-Shoe Cloisters ; and the exploration of another passage on the north side will conduct the visitor through the Canon' Cloisters to the top of the Hundred Steps, which lead down into the principal thoroughfare of the town. Returning to the entrance of the Albert Memorial Chapel, we comply with a request that we will leave our umbrellas, sticks, &c., in charge of the attendants, and are then admitted.



PLAN OF ALBERT MEMORIAL CHAPEL.



ALBERT MEMORIAL CHAPEL.

The magnificence of the interior of this Chapel is beyond description. Probably it is rivalled in beauty by few of the many richly-decorated ecclesiastical buildings which are to be found in various parts of the world. Certain it is that all that wealth and talent could produce was secured by our Queen when Her Majesty resolved to restore and beautify this historic building as memorial of the Prince Consort. We have called it an historic building. There is more of history in its walls than might be imagined. It was first erected by Henry VII. as a Royal Mausoleum for himself, but that monarch afterwards devised other plans for his burial. Wolsey, ambitious to be great even in death, persuaded Henry VIII. to grant him the building so that he might erect therein a magnificent tomb for his own body — hence it was known as Wolsey's Tomb House. But Wolsey fell from his high estate before he had completed his design, although he had spent much to make his tomb to rival in splendour the tombs of Kings; and the next we hear of the Chapel is in the reign of Charles I., who also wished to embellish it as a burying-place for himself and family; but, again, circumstances interposed to prevent the design being achieved; and the Parliamentary forces, becoming possessed of the Castle, seized the wealth of enrichment inside the Chapel and sold it for £600. The sarcophagus of black marble which Wolsey had hoped would cover his remains seems to have escaped the spoiler's hands, and centuries afterwards became the adornment of Lord Nelson's resting place in St. Paul's Cathedral. The subsequent vicissitudes of Wolsey's Chapel included its public use, in the time of James II., for the ceremonials of the Roman Church; and in 1800, George III. excavated the ground beneath it and made it what it was originally intended to be—a Royal Tomb House. And now, in the hands of the greatest artists of the day, the superstructure has become a splendid memorial to the good and useful life of a noble Prince. The eminent Sir Gilbert Scott was the architect entrusted by the Queen with this last restoration, and Messrs. Clayton and Bell were the designers of the windows. The beautiful enamel mosaics are the work of Signor Salviati, of Venice; Baron Triqueti and Miss Susan Durant (an early pupil of the Baron's), became responsible for the marble "tarsia work" and sculpture which cover the walls, and the splendid marble flooring was executed by Messrs. Poole and Sons, of Westminster. We do not propose to weary our readers with a long catalogue of all that the Albert Chapel contains. Walls, floor, ceiling, windows, are full of most wonderful detail; but a general description will best meet the visitor's requirements. On entering,

THE DUKE OF ALBANY'S TOMB

is immediately in front of us. It is of white marble, and the sculptor—as for many another work in the Castle—was Boehm. The Duke is represented in a recumbent attitude, wearing the uniform of the Seaforth Highlanders, of which regiment he was Colonel. The inscription on the cap of the monument records that he was born at Buckingham Palace on the 7th April, 1853, and died at Cannes on the 28th March, 1884. Nearer the Chancel is

THE CENOTAPH OF THE PRINCE CONSORT,

The work of Baron Triqueti. It is of black and gold Tuscan marble. Two of the angels at the corners support shields bearing, one the arms of the Queen and the other the arms of the Prince. The statuettes in the panels on the south side represent Hope, Piety, and Charity; and, on the north side, Truth, Honour and Justice. At the foot of the tomb the Queen is represented in the attitude of prayer, and a weeping figure of science is at the head. The cap of the cenotaph bears the following inscription :—

“Albert, the Prince Consort; born, August xxvi., MDCCXIX.;
died Dec. xiv., MDCCCLXI. Buried in the Royal Mausoleum at
Frogmore. ‘I have fought the good fight; I have finished my
course.’”

The recumbent figure of the Prince is a beautiful work of art. The purity of the marble, and the exquisite workmanship of the chain armour in which the figure is clad, will not escape notice. The mantle, chain, and badge of the Order of the Garter are represented on the breast, two angels support the pillow upon which the head rests, and the Prince's favourite hound, Eôs, lies at his master's feet. It will also be noticed that the Prince is returning his sword to his sheath, in illustration of the words of the text inscribed on the cap of the tomb.

THE MONUMENT TO THE DUKE OF CLARENCE.

We are indebted to the *Times* for the following interesting description of the tomb of the late Duke of Clarence in the Albert Memorial Chapel, which was erected in the year 1898 :—“The monument is the noblest work of monumental art that has been created in England since Alfred Stevens made the Wellington memorial in St. Paul's. As is well known, it is the concrete expression of the very natural desire felt by the Prince and Princess of Wales to preserve in some visible way the memory of their eldest son. As one stands before this beautiful tomb, so splendid in conception, so rich and yet restrained in execution, one feels how fortunate it was for the Royal parents and for the country that a man of genius was at hand able to carry out their wish in such a way as this. It would be ungracious, perhaps, to point the contrast between the work which Mr. Alfred Gilbert, R.A., has achieved here and those which adjoin and surround it—the cenotaph of the late Prince Consort, the marble mosaics, &c., which bear the name of the late Baron Triqueti; let us only be thankful that in the generation that has elapsed since these costly things were done, there has come into being new and genuine art, and that a happy inspiration led the Prince of Wales to entrust the memorial of his son to its highest and greatest exponent, Mr. Gilbert. The site of the tomb is of itself extremely interesting, for it is the exact place where Cardinal Wolsey, in the days of his power, was permitted by his Royal master to place the sarcophagus in which he himself intended ultimately to be laid. We believe that no exact record remains of what this Wolsey tomb as a whole was like, but it was designed by the great Torrigiani, and round the sarcophagus were railings and candelabra of gilt metal. Some idea of the splendour and beauty of these can be formed by those who visit the church of St.

THE ALBERT MEMORIAL CHAPEL.



Gudule in Brussels, for there are two of these very candlesticks, which found their way thither after Torrigiani's work had been sold at the price of old brass by order of the Commonwealth. The sarcophagus itself had a more honourable though not less strange destiny, for here it remained till the beginning of the present century, when it was removed to the crypt of St. Paul's, with the intention that it should receive the body of Nelson. For this it was found too small, and, as a matter of fact, the hero's body rests below it. On the spot where it stood for nearly three centuries there now stands the sarcophagus which contains the body of the young Prince Albert Victor, Duke of Clarence and Avondale; a sarcophagus of Mexican onyx, with the recumbent effigy above, and around it the splendid *grille* which, as soon as it becomes known to the world, is likely to obtain universal celebrity. The cover of the sarcophagus is of bronze, planned with extreme dexterity so as to afford a natural resting-place for the effigy, in itself the most important part of the monument, though from the necessity of the case it is at some distance above the eye, so that not all the details can be fully seen. The young Prince, clothed in his uniform as an officer of the 10th Hussars, over which are the robes of the Garter, is lying asleep; at his feet there is a little angel holding a broken wedding wreath, in allusion to the marriage which was to have been, but which was cruelly prevented by death. At his head is the bowed figure of a larger angel, who holds the crown of eternal glory which the Prince is to receive in exchange for the earthly crown; and this crown is interwoven with a wreath of olive, the emblem of peace. These angels are of aluminum, a metal which Mr. Gilbert is almost the earliest of our sculptors to employ in so important a way; and it is interesting to note that, although they have been now cast for some years, they have not changed colour, as though to show that when under cover and not exposed to the cruelty of the outdoor London atmosphere, this beautiful metal may be employed by sculptors without danger. Mr. Gilbert's fondness for using several different materials in close conjunction finds full scope in the effigy, as it does in the numerous enrichments of the monument. The face and hands, for instance, are of one material: the dress of another; while of the robes of the Order of the Garter the outside is of bronze, the inside is of aluminium. Thus the sculptor has contrived, if not a realistic imitation of his actual subject, at least a suggestion of its light and dark elements. Beautiful as is the effigy, with its exquisite modelling and the poetical quality of its whole design, the distinguishing feature of the monument is the high *grille*, or railing, which surrounds it. We might just imagine another sculptor achieving the effigy, but the wonderful group of saints and supporting angels which protect it, and the bronze columns between, bear in every line the mark of Mr. Gilbert's talent, and of his alone. Measuring perhaps fourteen feet by seven, this *grille* is raised a little from the ground by a pedestal of marble, the pale colour of which lightens very happily the appearance of the whole structure. The note of the design is given by the twelve figures of saints, to which all the rest serves as a support. On either side there are four, at each end two, and all have some

special appropriateness either to the chapel or to the Prince. The places at the foot of the tomb are occupied by the Virgin and St. George, the Chapel having originally been the 'Lady Chapel' annexed to St. George's. At the head are St. Edward the Confessor and St. Edmund, King and Martyr—the 'name saints' of the Prince; to the south are St. Elizabeth of Hungary—suggested by the Queen as representing the Hungarian ancestry of the late Prince Consort—St. Michael, 'the angel of good counsel, and guardian of the spirits of the dead'; St. Margaret, for Scotland, and St. Patrick, for Ireland. Of these St. Michael and St. Patrick have also a reference to two of the Prince's orders. To the north are St. Nicholas, St. Etheldreda (for Cambridge and the eastern counties, whence the title of Clarence was taken), St. Hubert and St. Barbara, representing Fortitude. It would be impossible to describe the beauty of these small figures, or the delightful ingenuity with which the artist has rendered them, preserving in each case the traditional character of the saint while allowing his fancy to have free scope in the materials in which the figure is presented. Thus St. George is radiant in his almost white armour, of the new metal which Mr. Gilbert loves; St. Elizabeth, on the other hand, is of many colours richly enamelled, and ivory has been freely used for the heads and hands. The stand on which each saint is placed is the conventional rendering of a town: and this in turn is supported by two angels, lovely figures in flowing draperies of bronze and silver, with wings whose fanciful pattern is wrought into a number of exquisite and bewildering curves. Between the saints are columns of bronze, so treated as to suggest the Gothic nature of the chapel, while being themselves scarcely Gothic at all. Here Mr. Gilbert has but followed the precedent of many of the great artists of the Renaissance, who often adopted mediæval motives and gave them an entirely new character of their own. But those who have followed Mr. Gilbert's career know that in this he is only carrying out a type of work of which he has often given examples. It is somewhat humiliating to learn that whereas these bronze columns were cast in England under his own eye, the much more elaborate figures of angels which fill up the spaces between them had to be cast in Brussels, it being impossible to find English workmen of sufficient experience and skill. Decorative sculpture is carried so much further in Belgium and in France than it is with us that the finer mechanical processes connected with it are practised there with a degree of perfection that has not yet been approached in this country. The monument is without a rival among modern works of the kind in England. Stevens's Wellington Memorial, is of course, far larger and grander, but from the point of view of decoration and colour that great work is much simpler than in the memorial at Windsor. It is said that Mr. Gilbert, who, like so many genuine artists, sometimes allows his enthusiasm to outrun his prudence, has found the work far more costly than either he or his Royal patron intended, and that he doubts whether he can ever undertake anything of the kind again. We can well believe the fact and do not wonder at his hesitation, but it would certainly be a lamentable thing if, in a country like this, where wealth is so abundant and where artistic genius is so rare, one of the leading men of genius our time, and one of the two greatest decorative

English sculptors of the century, should have to cease from producing great and important works because they are found in practice to be too costly. But whether this is destined to be the case or not, whether or not in future Mr. Gilbert is to devote his talent exclusively to small things, the Clarence Memorial at Windsor is a noble and original performance, a worthy memorial to the heir of a long line of Kings cut off at the threshold of manhood, and a work of art that is certain to ensure for the sculptor a great and enduring reputation."

THE ROOF

Of the Chapel is completely covered with Signor Salviati's beautiful mosaics. In the Nave the shields and devices borne by the angles represent the heraldry of the Prince Consort; and in the Choir the angels exhibit devices symbolizing the Passion of our Lord.

THE WEST WINDOW,

Over the entrance, is decorated with the same kind of work, in lieu of being filled with glass, and, the figures in mosaic between the mullions represent illustrious personages connected with St. George's Chapel. The stained-glass windows on either side contain life-size figures of the Prince Consort's ancestors; the east window represents incidents in the Passion; and the other windows illustrate the Garden of Eden, Garden of Gethsemane, Garden of Joseph of Arimathea, and Garden of the Blessed.

THE WALLS

Have the most beautiful of mosaic enrichment in various coloured marbles; no less than 28 different kinds are employed. Baron Triqueti, of Paris, was the artist, and it is interesting to know that some of these very gems of art were in the French capital during its siege by the Germans. The subjects of the panels on the side walls are taken from the Old Testament, and are typical of the qualities and pursuits of the Prince; while those at the east end depict scenes in our Lord's Passion. The richness of the borders of the pictures will not escape notice, and on each of the pilasters which divide them is a representation of a Biblical character in which some one or other of the Christian virtues that marked the life of Prince Albert is embodied. At the head of each picture is a medallion containing the bust of a member of the Royal Family, sculptured by Miss Susan Durant. Strange to say, both the Baron and his talented pupil died before the work was completed. The dark green marble bench underneath the mosaic work is noteworthy, and it will be seen that the lower part of it is decorated with various Royal devices.

THE FLOOR

Is another of the works of art with which the building abounds. The large number of different marbles employed, their variety of colour, and the attractive intermingling of circles and diamonds, combine to make it one of the principal features of the Chapel. It was executed by Messrs. Poole and Sons, the cathedral masons, of Westminister.

THE ALTAR AND REREDOS

Must not be unnoticed; and here again the most costly and beautiful marbles and other stones are utilised. The subject of the Reredos is "The Resurrection," represented by bas-reliefs of Sicilian marble in three panels. The communion

table consists of a single splendid slab of Levanto marble, and both at its front and back are rich carvings.

Having thus described in general terms that which, if investigated with more minuteness, will be found to be a veritable mine of rich things, we lead the way out of the Chapel, just noticing as we go that in a niche on one side of the doorway is a white marble figure of "The Angel of Life," and in a similar niche on the other side, a like representation of the "The Angel of Death;" while over the door is a marble bas-relief of the "Descent from the Cross."

A description of the Prince Consort's Mausoleum at Frogmore, where the remains of His Royal Highness are interred, is given on another page.

We now walk up towards the Round Tower, and pass on our left hand

THE DEANERY,

Which abuts upon the Albert Chapel, and communicates with it by a private door. This building was erected by Dean Urswick, in 1500, was afterwards much improved in internal convenience, by Dean Keppel, in the middle of the last century, and underwent further alteration at the hands of Dean Hobart, in the reign of William IV. The Dining Room of the Deanery has served, for several centuries as the robing-room of the Knights of the Garter on the occasion of installations or other ceremonies. It was to this room that the body of King Charles I. was brought, after his execution, before its interment in St. George's Chapel. The house contains other rooms of great historic interest, and is a remarkable specimen of English domestic architecture. The little garden into which the windows open was once a portion of the fosse lying outside the fortified wall of the "middle ward" of the Castle.

As we turn the corner to the left we come to the Lord Chamberlain's office, where it will be necessary for us to obtain tickets for admission to the State Apartments. While waiting our turn to secure these, it may be interesting to learn something about

THE ROUND TOWER.

The greatest historical interest attaches to this central and dominant part of the Castle buildings. The artificial mound upon which it stands was constructed by the Norman Kings, and was in ancient days surrounded by a deep ditch. In former times it was the residence of the governor, who was charged with the custody of state prisoners. Here, John, King of France, and David, King of Scotland, captives of the Black Prince, were confined. Here also the Earl of Surrey, the first worthy successor of Chaucer in the roll of English poets, was imprisoned for some venial offence. Surrey was educated at Windsor, in company with a natural son of Henry VIII., and he thus bewails his hard fate

" So cruel prison how could betide, alas ?

As proud Windsor ? where I, in lust and joy,

With a king's son my childish years did pass

In greater feast than Priam's son of Troy."

This unfortunate nobleman was beheaded on Tower Hill, in 1547. The Long Parliament and Oliver Cromwell confined the Earls of Lauderdale and Lindsay and other "malignants," within the walls of the Round Tower. The Marsha de Belleisle, who was taken prisoner during the German wars, in the reign o

George II., was the last person confined here. Some of the prisoners cut their names and coats of arms upon the stones in their places of confinement, and these have been carefully preserved. The Round Tower was constructed originally by William of Wykham and was much lower than at present, but it was considerably elevated by Wyatville in latter years, and the ditch by which it was surrounded was converted into a lower garden. The flag tower was added in 1830, and when the Queen is in residence the Royal Standard, measuring 12 yards by 7, floats from the flag-staff, the Union Jack being displayed when Her Majesty is absent. A smaller flag is hoisted in stormy weather. Some few years ago

A VERY INTERESTING DISCOVERY

Was made by Sir John Cowell, the then Master of the Royal Household. Sir John was an Engineer officer, in which military capacity he served at the siege of Sebastopol, and, looking at the great tower with a critical eye, he came to the conclusion that when first erected, it must have had a means of supplying itself with water, for the simple reason that it would have been useless for defence without such a supply. After long inquiry he came across an ancient individual who remembered having heard something about a well under a certain bedroom in the Tower. At a favourable opportunity the floor of this bedroom was removed, and, sure enough, there was the well. The upper part was beautifully lined with stone, and it was found that the well went down to the level of the Thames and received its water by filtration through the chalk. The whole depth is 164ft. 6in., and the well is 6ft. 4in. in diameter. The upper part is now domed over with bricks, to which a large stone forms a lid. The room in which the well is, is close to the top of the long stair by which the tower is entered, and, it assumed, was the "well-room" in former days.

Having obtained our tickets for the State Apartments, we pass towards the Norman Gateway, obtaining as we go just a glimpse, through an iron gate, of the view from the North Terrace, which we have yet to enjoy. Immediately after passing the Norman Gateway we enter a doorway on the right-hand side and commence to ascend the long flight of steps by which we reach the interior of the Round Tower, and then we continue climbing a stone staircase, which eventually leads us to the top. On the way up we notice in the centre of the Tower a large bell, captured at the fall of Sebastopol in 1855. It weighs nearly 17½ cwt., and was cast at Moscow.

Having gained the summit of the Tower we are well repaid for our climb by the magnificence of the view obtained. If the day is clear we may see bits of no less than 12 counties—Berks, Bucks, Middlesex, Surrey, Oxford, Hertford, Bedford, Essex, Wilts, Hants, Kent, and Sussex. The circumference of the Round Tower is 302 feet 6 inches, and its elevation from the Home Park to the top of the flag-staff is 295 feet 5½ inches. We will leave the visitor to enjoy fully the varied and extensive view without attempting ourselves to describe it, and then begin the descent by another staircase, which it was found necessary to construct two or three years ago, owing to the enormous number of visitors on Bank Holidays and on other special occasions. We walk across the small yard adjacent to the quadrangle and gain admission to the State Apartments.

THE STATE APARTMENTS.



FOR general interest, perhaps no part of the Castle has so much attraction for visitors as the magnificent suite of rooms known as "The State Apartments." Gorgeously ornamented, sumptuously furnished, their walls enriched by a most valuable collection of paintings and tapestry, and their windows commanding lovely views of the surrounding country—it is not surprising that many thousands of visitors avail themselves of the free admission which Her Majesty has graciously allowed to the public. The showing of the State Rooms was formerly a source of great emolument to the attendants, but, by special command of Her Majesty, they are strictly forbidden to receive any kind of fee whatever.

The Suite of State Apartments consists of the following rooms:

- The Vandyck Room.
- The Zuccarelli Room.
- The State Ante Room.
- The Grand Vestibule.
- The Waterloo Chamber.
- The Grand Reception Room.
- St. George's Hall.
- The Guard Chamber.
- The Queen's Presence Chamber.
- The Queen's Audience Chamber.

The approach to these Apartments is by an Entrance in King John's Tower, passing through which Visitors enter a Waiting Room, and are then conducted up an Ancient Staircase to

THE VANDYCK ROOM.

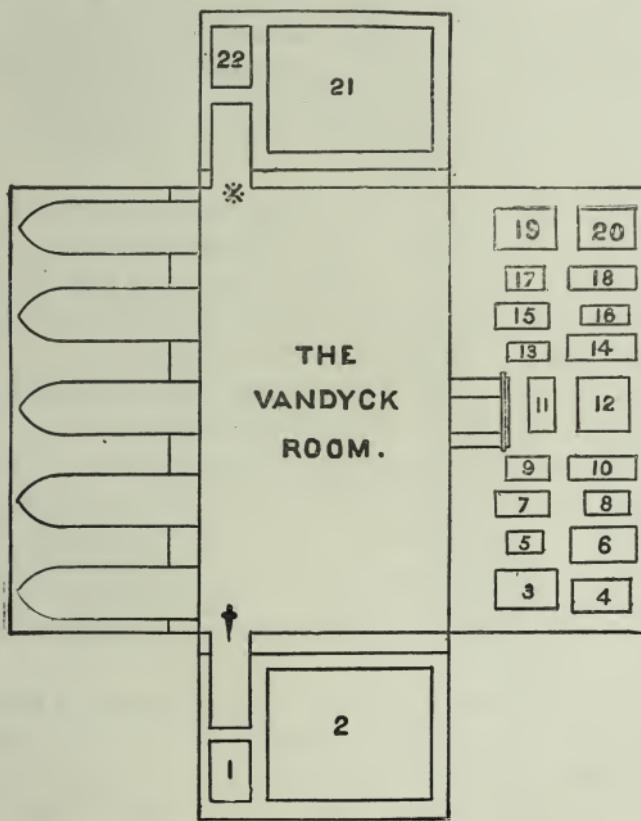
This Room is so called on account of the Paintings contained therein being the production of that Master; they consist of the following Portraits:

1. HENRY, COMTE DE BERG. He commanded a portion of the Spanish army in the Netherlands under the Marquis Spinola; and, subsequently, was Commander-in-Chief of the Spanish Forces there. In 1632, whilst Frederick Henry, the Prince of Orange, was besieging Maestricht, he retired into the

territory of Liege, and there issued a Proclamation against the Spanish Government, and, upon receiving the recompense demanded, entered into the service of the United Provinces.

2. KING CHARLES I., HENRIETTA MARIA his Queen, PRINCE CHARLES, and the PRINCESS MARY. Life size.

3. THOMAS KILLIGREW and THOMAS CAREW. Half lengths in one picture. Killigrew was Page of Honour, and Carew Gentleman of the Privy Chamber, to King Charles I., to whose cause Killigrew faithfully adhered till the death of that monarch; after which he attended his son in his exile, to whom he was highly acceptable, on account of his social and convivial qualifications. On the Restoration he was appointed Groom of the Bedchamber, and was also made



† Door by which Visitors enter. * Door by which Visitors leave.

Master of the Revels, an ancient office which conferred the privilege of granting licences to all trumpeters, drummers, and fifers within the realm. He married Cecilia Crofts (sister of Lord Crofts), one of the Maids of Honour to Queen Henrietta, and died at Whitehall, March 19th, 1692. He once had a dispute with the lady who afterwards became his wife, on the subject of jealousy, at which Carew was present and wrote a poem on the subject. This painting is supposed to allude to that circumstance.

4. MARY, DUCHESS OF RICHMOND. Full length. Only daughter of George Villiers, first Duke of Buckingham of that name, and (at the time of her marriage with James Stuart, second Duke of Richmond) relict of Charles, Lord Herbert, son and heir to Philip, then Earl of Montgomery and afterwards Earl of Pembroke. She was a third time married to Thomas Howard, a brother of the first Earl of Carlisle, whom she also survived, as well as her son by the Duke of Richmond.

5. HENRIETTA MARIA, QUEEN OF CHARLES I. Half length, in white satin, the Crown on a table. Daughter of Henry IV., King of France; born at Paris in 1609; married in 1625, and died at the Convent of Chaillot, near Paris, in 1669.

6. VENETIA, LADY DIGBY. Full length, seated. This lady was daughter of Sir Edward Stanley, of Tonge Castle, in Shropshire, and Lucy, daughter of Thomas Percy, seventh Earl of Northumberland. She was born on the 19th of December, 1600; married to Sir Kenelm early in 1625, and died May 1st, 1633.

7. THE PRINCE OF CARIGNAN. Half-length. Francis Thomas Prince of Carignan, o. Savoy, was Governor General of the Low Countries, and Commander of the Spanish Forces there.

8. GEORGE VILLIERS, second Duke of Buckingham, and his brother, LORD FRANCIS VILLIERS. Full length as boys. George was the second but eldest surviving son of the first Duke; his brother Francis was slain in an encounter with the Parliament Forces, at or near Kingston-upon-Thames, in 1648.

9. HENRIETTA MARIA. Profile.

10. MADAME DE ST. CROIX. Full length. Called in the engraving by *Petros de Jode*, Beatrix Cosantia Princeps Cantecroyana.

11. KING CHARLES I. Front profile and three quarters. Painted for the purpose of being sent to Bernini, the Sculptor at Rome, who, on seeing it, and struck with the melancholy expression of the King's countenance, uttered a prediction of his untimely fate. From it he executed the bust which was afterwards lost in the fire that destroyed the Palace at Whitehall, in 1697, and for which the King sent him a ring, worth six thousand crowns, to adorn the hand that performed such wonders.

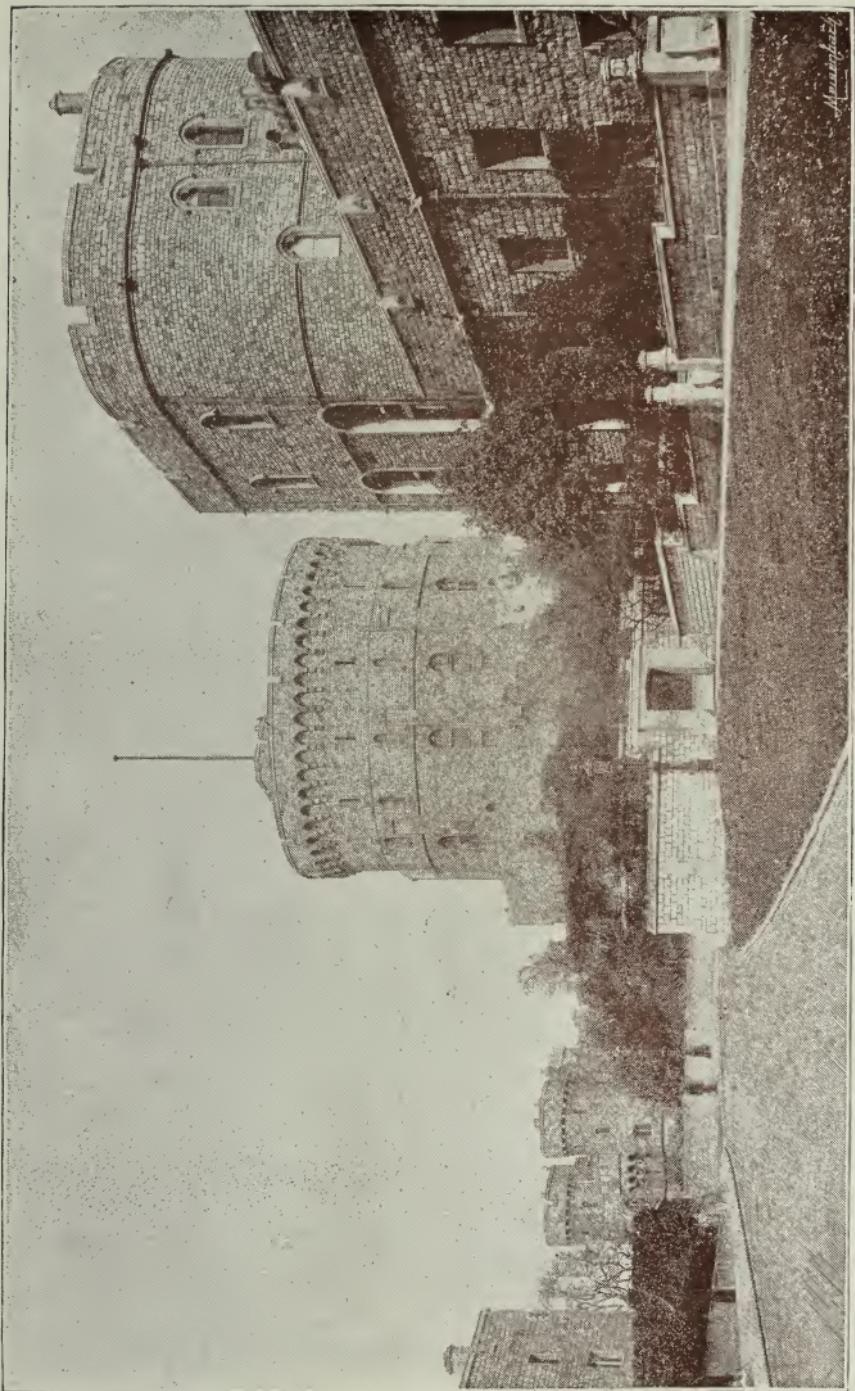
12. THE FAMILY OF KING CHARLES I. Five figures, full length. PRINCE CHARLES (his hand on a dog), the PRINCESS MARY, JAMES, DUKE OF YORK, the PRINCESS ELIZABETH, and the PRINCESS ANNE.

13. HENRIETTA MARIA. Front view, in white satin, a chain of jewels over the right shoulder.

14. LUCY, COUNTESS OF CARLISLE. Second and youngest daughter of Henry Percy, ninth Earl of Northumberland, by Dorothy, daughter of Walter Devereux, first Earl of Essex, of that name. She was born in 1600, and was married November 6th, 1617, to James Hay, afterwards created Viscount Doncaster and Earl of Carlisle. She died in November, 1660,

15. PRINCE CHARLES (Charles II.), eldest son of King Charles I. Whole length, in armour.

THE ROUND TOWER.



16. SIR KENELM DIGBY, Kt. Half length, seated. Son of Sir Everard Digby, executed on account of his participation in the Popish Plot. He was born at Gothurst, in Buckinghamshire, June 11th, 1603, and died in 1665, on his birthday.

17. PORTRAIT OF VAN DYCK. Sir Anthony Van Dyck was born at Antwerp, in 1598; and came to England on the invitation of King Charles I., conveyed through Sir Kenelm Digby. On his first arrival he lodged at Blackfriars, whither the King often went by water and viewed his performances with singular delight, frequently sitting to him himself and bespeaking pictures of the Queen, his children, and his courtiers. On the 5th July, 1632, the King conferred the honour of Knighthood upon him at St. James's, and this was soon after followed by the grant of an annuity of £200 for life, with the title of Painter to His Majesty. He married Mary Ruthven, daughter of Lord Gowry, and died December 9th, 1641.

18. HENRIETTA MARIA. Full length, in white satin.

19. CHILDREN OF KING CHARLES I. Whole lengths. CHARLES (Charles II.), PRINCESS ROYAL (Mary, Princess of Orange), and PRINCE JAMES (James II.)

20. MARY, COUNTESS OF DORSET. Whole length. Was daughter of and heir to Sir George Curzon, of Croxhall, in the county of Derby, Knight, and wife of Edward Sackville, eighth Earl of Dorset. She was entrusted with the tuition of the Princess Royal; and she was also Lady Governess of James, Duke of York, in 1638. She died in August, 1645.

21. KING CHARLES I. on horseback, accompanied by M. DE ST. ANTOINE, his Equerry, on foot, and carrying the King's helmet. At the sale of the King's effects by the Rebels, the price put upon this picture was £200, for which sum it was purchased by Van Lemput. After the Restoration he demanded 1500 guineas for his bargain, which however was eventually obtained from him by a suit at law, after one thousand guineas had been offered.

22. PORTRAIT OF A GENTLEMAN. Half length. Unknown.

Leaving this Room Visitors now enter

THE ZUCCARELLI ROOM.

The Zuccarelli Room contains Nine large Paintings by that Master, viz. :—

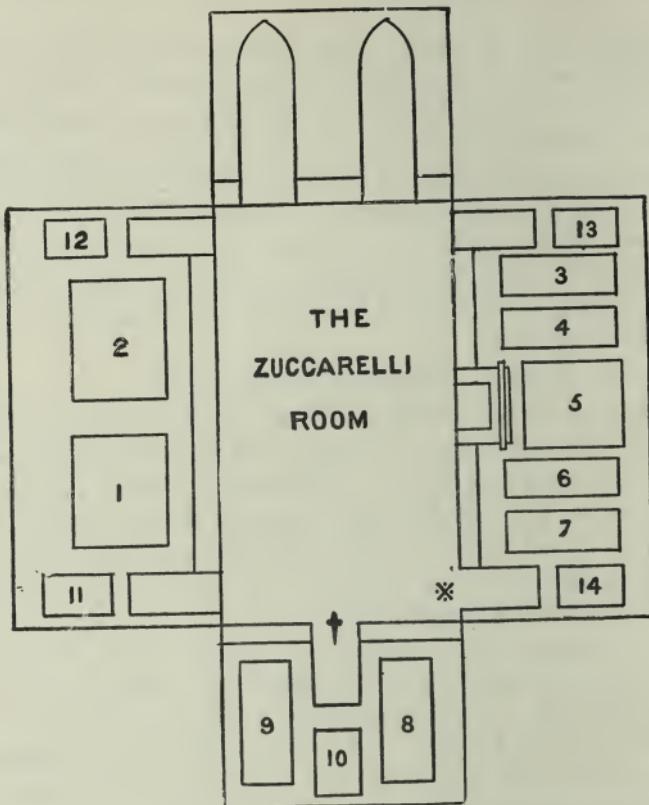
1. THE MEETING OF ISAAC AND REBECCA. It was on this picture that Zuccarelli rested his fame; and upon its reputation he found so much employment in England.

2. THE FINDING OF MOSES. Zuccarelli received a commission from King George III. to paint this picture, who very graciously allowed the artist to choose his own subject.

And Seven Landscapes, six of which, including one representing JACOB TENDING THE FLOCKS OF LABAN, are upright.

All the paintings of Zuccarelli, now in the Royal collection, (with exception of "The Finding of Moses,") were purchased of the executors of Joseph Smith, Esq., the English Consul at Venice, by King George III.

Over the South-east Door is a Portrait of a Child [No. 10], full length and standing, representing HENRY, DUKE OF GLOUCESTER, youngest son of King Charles I.



† Door by which Visitors enter.

* Door by which Visitors leave.

Over the other Doors of this Room are Portraits of KING GEORGE I. by Fountaine [No. 11], KING GEORGE II. [No. 12], FREDERICK, PRINCE OF WALES [No. 13], and KING GEORGE III. [No. 14].

Hence the Visitors proceed to

THE STATE ANTE-ROOM.

The ceiling of this Room is painted by *Verrio*, and represents a Banquet of the Gods. The coving of the room is ornamented with a great variety of fish and fowl; and the six pieces of tapestry are, in some degree, appropriate to the same subject, as well as the exquisite specimens of carving by Gibbons, who, as Lord Orford elegantly expresses it, "gave to wood the loose and airy lightness of flowers, and chained together the various productions of the elements with the free disorder natural to each species." The stained glass Portrait of KING GEORGE III. in his Coronation Robes over the fire-place is from the picture by Sir Joshua Reynolds.

Passing across the head of the State Staircase (on the lower landing of which is a full-length statue of GEORGE IV. by *Chantrey*) the Visitors enter

THE GRAND VESTIBULE.

This is a lofty apartment, lighted from above by an octagonal lantern of very elegant design, and is moreover decorated with military trophies and suits of ancient armour. At the North-end is a fine statue of the present QUEEN, with her favourite dog "Sharp," executed in fine statuary marble by *Boehm*.

The Presents given to the Queen on the occasion of Her Majesty's Jubilee are to be seen in this apartment.

Visitors are now conducted to

THE WATERLOO CHAMBER.

This is a noble Room of large dimensions and originality of design. It is a great acquisition to the State Apartments of the Castle, having been built by Sir Jeffrey Wyatville, over a comparatively useless court yard. Being situate between other ranges of apartments, it is, of necessity, lighted from above; but this circumstance has been happily seized by the architect, who has, in fact made it contribute to the peculiarity of character which the room possesses. In it many of the State Banquets are given; and here are placed those *chefs d'œuvres* of art which *Sir Thomas Lawrence* painted for King George IV., consisting of the portraits of the then reigning Sovereigns of Europe, as well as some of the eminent statesmen and warriors conspicuous in the stirring events of the years 1813, 1814, and 1815, by whose talents and exertions the peace of Europe was established on so firm a basis that it enjoyed for many years comparative tranquillity. Indeed, the whole of these portraits (except otherwise expressed) are the productions of this Master.

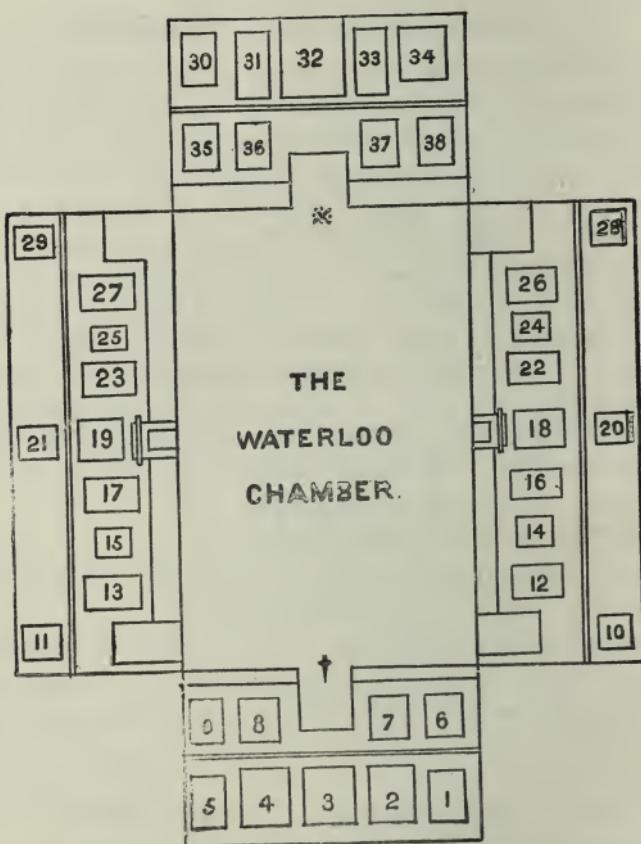
Over the West Gallery are the portraits of :

1. ROLAND, VISCOUNT HILL, G.C.B. Half length. Commanded a division at the Battle of Waterloo. *W. H. Pickersgill, R.A.*
2. CHARLES X., KING OF FRANCE. Whole length. *After Lawrence.*
3. KARL PHILIP, PRINCE OF SCHWARTZENBERG. Whole length. Field Marshal in the service of Austria; and Commander-in-Chief of the Allied Armies in 1814 and 1815. *Sir Thomas Lawrence.*
4. KARL LUDWIG, ARCHDUKE OF AUSTRIA. Whole length. Son of the Emperor Leopold II., and brother of the Emperor Francis I. General Field Marshal of Austria. *Sir Thomas Lawrence.*
5. LIEUT.-GENERAL SIR THOMAS PICTON, G.C.B. Three-quarter length. Commanded the fifth division of the British Army at Waterloo, where he was killed. *Sir Martin Archer Shee, P.R.A.*
- Beneath the above:
6. JOHN, COUNT OF CAPO D'ISTIAS. Three-quarter length, seated. Russian Secretary of State for Foreign Affairs, and Plenipotentiary at the Congress of Vienna. Afterwards President of Greece. *Sir Thomas Lawrence.*
7. CLEMENS WENZEL NEPOMUCK LOTHAR, PRINCE OF METTERNICH-WINNEBURG, DUKE OF PORTELLA, &c, Three-quarter length, seated. Austrian Chancellor of State from 1813 to 1848. *Sir Thomas Lawrence.*

8. AMAND EMMANUEL SOPHIE SEPTIMANIE DUPLESSIS, DUC DE RICHELIEU. Three-quarter length. President of the French Council; and Minister for Foreign Affairs from 1815 to 1822. *After Lawrence.*

9. GENERAL OVEROFF. Three-quarter length. One of the Adjutants-General of the Emperor of Russia during the Campaigns of 1813, 1814, and 1815. *Sir Thomas Lawrence.*

On the north and south sides of the room alternately are:



† Door by which Visitors enter. * Door by which Visitors leave.

10. WILLIAM FREDERICK GEORGE LEWIS, PRINCE OF ORANGE. *N. Keyser*, 1846.

11. LOUIS ANTOINE DE BOURBON, DUKE OF ANGOULEME. Whole length. Son of Charles X., King of France. *After Lawrence.*

12. POPE PIUS VII. [Gregory Barnabas Lewis Chiramonte.] Whole length, seated. Elected March 14th, 1800. *Sir Thomas Lawrence.*

13. H.R.H. ADOLPHUS FREDERICK, DUKE OF CAMBRIDGE. Whole length in a Field Marshal's uniform. *Sir Thomas Lawrence.*

14. CHARLES ROBERT, COUNT NESSELRODE. Three-quarter length, seated. Russian Secretary of State for Foreign Affairs, and Minister at the Congress of Vienna, Aix la Chapelle and Verona. *Sir Thomas Lawrence.*
15. THE RIGHT HON. ROBERT BANKS JENKINSON, SECOND EARL OF LIVERPOOL, K.G. Three-quarter length. Prime Minister from 1812 to 1827. *Sir Thomas Lawrence.*
16. ALEXANDER I., EMPEROR OF RUSSIA. Whole length, standing. *Sir Thomas Lawrence.*
17. KING WILLIAM IV. Whole length, in the Robes of the Garter. *Sir David Wilkie.*
18. FRANCIS I., EMPEROR OF AUSTRIA. Whole length, seated. Abdicated as Francis II., Emperor of Germany, 1805. *Sir Thomas Lawrence.*
19. KING GEORGE III. Whole length, in the Robes of the Garter. *Sir William Beechey.*
20. LIEUT.-GENERAL COUNT CZERNITSCHEFF. Three-quarter length. One of the Adjutants-General to the Emperor of Russia during the Campaigns of 1813, 1814, and 1815. *Sir Thomas Lawrence.*
21. WILLIAM FREDERICK, DUKE OF BRUNSWICK-OELS. Whole length. Killed at Quartre Bras, June 16th, 1815. *W. Corden, jun.*
22. FREDERICK WILLIAM III., KING OF PRUSSIA. Whole length, standing. *Sir Thomas Lawrence.*
23. KING GEORGE IV. Whole length, in the Robes of the Garter. *After Lawrence.*
24. KARL AUGUST, PRINCE OF HARDENBERGH. Three-quarter length. State Chancellor of Prussia. Created a Prince in 1814. *Sir Thomas Lawrence.*
25. THE RIGHT HON. ROBERT STEWART, VISCOUNT CASTLEREAGH, K.G. Three-quarter length Secretary of State for Foreign Affairs from 1812 to 1822; and Plenipotentiary from England at the Congress of Vienna. *After Lawrence.*
26. THE CARDINAL ERCOLE CONSALVI. Whole length, seated. Plenipotentiary from Pope Pius VII. at the Congress of Vienna. *Sir Thomas Lawrence.*
27. H.R.H. FREDERICK DUKE OF YORK, K.G. Whole length, in military costume, and with the Mantle of the Order of the Garter. *Sir Thomas Lawrence.*
28. HENRY WILLIAM PAGET, MARQUIS OF ANGLESEA, K.G., G.C.B., &c. Whole length. Commanded the Cavalry at the Battle of Waterloo. *Sir Martin Archer Shee, P.R.A.*
29. H.R.H. LEOPOLD GEORGE CHRISTIAN FREDERICK, Prince of Saxe-Coburg-Saalfield, K.G. Late King of the Belgians. Whole length. Married to the Princess Charlotte, daughter of King George IV., who died in 1817. *After Lawrence.*
- Over the Eastern Gallery :
30. GENERAL THE RIGHT HON. SIR JAMES KEMPT, G.C.B., G.C.H., Three-quarter length. Commanded the fifth division at Waterloo after the death of Sir Thomas Picton. *H. W. Pickersgill, R.A.*

31. COUNT PLATOFF, Hetman of all the Cossacks in the war from 1812-15. Whole length. *Sir Thomas Lawrence.*

32. ARTHUR, DUKE OF WELLINGTON, K.G. Whole length. *Sir Thomas Lawrence.*

33. GEBHARD LEBERECHT VON BLUCHER, PRINCE OF WAHLSTADT, commanded the Prussian Army at Waterloo.

34. CHARLES, COUNT ALLEN, G.C.B., and G.C.H. Three-quarters. Commanded the third division of the British Army at Waterloo. *Reichmann.*

Beneath the above are :

35. KARL WILHELM, BARON VON HUMBOLDT. Three-quarter length. Prussian Minister of State, and Plenipotentiary at the Congress of Vienna. *After Lawrence.*

36. THE RIGHT HON. GEORGE CANNING. Three-quarter length. Secretary of State for Foreign Affairs in 1807, and again in 1822, Prime Minister in 1827, on the death of Lord Liverpool. *After Lawrence.*

37. THE RIGHT HON. HENRY BATHURST, third Earl of Bathurst, K.G. Three-quarter length, seated. Secretary of State for the Colonies in 1815. *Sir Thomas Lawrence.*

38. ERNST FRIEDRICH HERBERT COUNT MUNSTER. Three-quarter length. Plenipotentiary from Hanover at the Congress of Vienna. *After Lawrence.*

Visitors now enter

THE GRAND RECEPTION ROOM.

This is a gorgeous room, ornamented in the style of the period of Louis XV. The walls are embellished with some fine specimens of Gobelin Tapestry, representing the story of Jason and Medea. These are not placed in the exact order of the story, but have been distributed in such a manner as to fit into the several compartments of the wall. The west side of the room (that opposite the fire-places), contains those representing the marriage of Jason and Creusa; the combat of the soldiers born of the dragon's teeth; and the flight of Medea to Athens, after having murdered her two sons. On the east side are, Jason pledging his faith to Medea; Creusa consumed by the fatal Robe; and Jason carrying off the Golden Fleece. The room also contains a magnificent MALACHITE VASE, presented to the Queen by Nicholas, Emperor of Russia; and two elaborately worked massive GRANITE TAZZE, presented to King William IV. by Frederick William III. King of Prussia.

From this room the Visitors pass into

ST. GEORGE'S HALL,

Which is an apartment of enormous dimensions, being 200 feet long, 34 feet broad, and 32 feet high, and, as associated with the Order of the Garter and the Chivalry of England, is of great interest. Its ceiling is decorated with the emblazoned arms of the Knights of this most illustrious fraternity, from the period of its first institution to the present time; and its walls are decorated with

the portraits of the Sovereigns from JAMES I. to GEORGE IV. At each end is a Music Gallery, and against that towards the east is placed the Sovereign's Throne, behind which, on twenty-four separate shields are emblazoned the arms of each Sovereign of the Order from Edward III. to William IV. The names of the several Knights are painted between the panels of the windows on the south side of the Hall, to each of which is affixed a number corresponding to that attached to the arms on the ceiling, commencing with those of Edward III. and the Black Prince over the gallery at the east end, and ending with those of the most recently-made Knights.

On leaving the Hall the Visitors enter

THE GUARD CHAMBER.

This Chamber contains a collection of arms and armour very ingeniously disposed. The whole-length figures are clad in the armour of the personages whose names are written on the bracket on which they are respectively placed. These consist of suits of armour, once belonging to a Duke of Brunswick, 1530; Lord Howard, 1588; Earl of Essex 1596; Henry, Prince of Wales, 1612; Charles, Prince of Wales, 1620; and Prince Rupert, 1635. At the south end of the room is a portion of the foremast of the VICTORY, completely perforated by a cannon-ball at the battle of Trafalgar. This most interesting relic was presented to his late Majesty, King William IV., who, upon his elevation to the throne, had it removed from Bushy (where for some time it had stood in his dining room) and placed in its present position, as a memorial of the hero, whose colossal bust, by *Sir Francis Chantrey*, is placed, "Auspice Gulielmo IV.," on the top of it.

In this room are also placed the busts of John, Duke of Marlborough, copied from *Rysbach* by *Sevier*, and Arthur, Duke of Wellington, by *Chantrey*; over each of these is suspended the small banner, by the presentation of which, on the anniversaries of the battles of Blenheim and Waterloo, they respectively hold the estates voted to them by Parliament.

The exquisitely wrought shield in a glass case over the fire-place is said to have been presented by Francis I. King of France, to Henry VIII. at their meeting, on what, from the pomp and splendour of the two Courts, is usually designated "the field of the cloth of gold." The workmanship is assigned to *Benvenuto Cellini*, and its exquisite finish is in every way worthy of that most able artificer and extraordinary man.

Two Chairs of great but dissimilar interest are placed in this room; one, made from an old oak-beam taken from "Alloway's auld haunted kirk," a little obscure, roofless ruin in Ayrshire, whose existence out of its immediate locality was hardly known, till it became an object of veneration and pilgrimage on account of its having been chosen by Burns as the scene of the demon revelry so graphically described in his tale of "Tam o'Shanter." The other was made from an elm tree which grew on the battle field of Waterloo, and was known to the inhabitants of the Commune of Waterloo as *L'Arbre de Wellington*.

Amongst other interesting objects in this Chamber are: A bar-shot which killed eight persons on board the Victory at the battle of Trafalgar. An Anchor and two Cannon fished out of the sea near Slaines Castle in Aberdeenshire, and believed to be the remains of a wrecked vessel of the Spanish Armada. Two handsome Field Pieces of Indian manufacture, taken by Lord Hardinge from the Sikhs. Muskets and Round Shot from Inkerman. Trophies from Zululand. King Coffee's Umbrella, &c., &c.

Visitors next enter

THE QUEEN'S PRESENCE CHAMBER.

The allegorical Painting on the ceiling of this Chamber is executed by Antonio Verrio, a Neapolitan artist invited to England and much encouraged by King Charles II. Most of the ceilings at Windsor Castle painted by this artist contained the Portrait either of the King or Queen. In that now under consideration the Queen is seated under a canopy spread by Time and supported by Zephyrs. Below these groups Justice is driving away Sedition, Envy, and other evil genii; the minor decorations of the ceilings and coving being heightened with gold.

The walls of this Room are embellished with four specimens of Gobelin Tapestry, representing a portion of the history of Esther.

1. The panel on the right-hand side of the door leading from the Guard Chamber represents Esther making her request to King Ahasuerus at the banquet.

“Then Esther the Queen answered and said, if I have found favour in thy sight, O king, and if it please the king, let my life be given me at my petition, and my people at my request.”—*Esther*, ch. vii. v. 3.

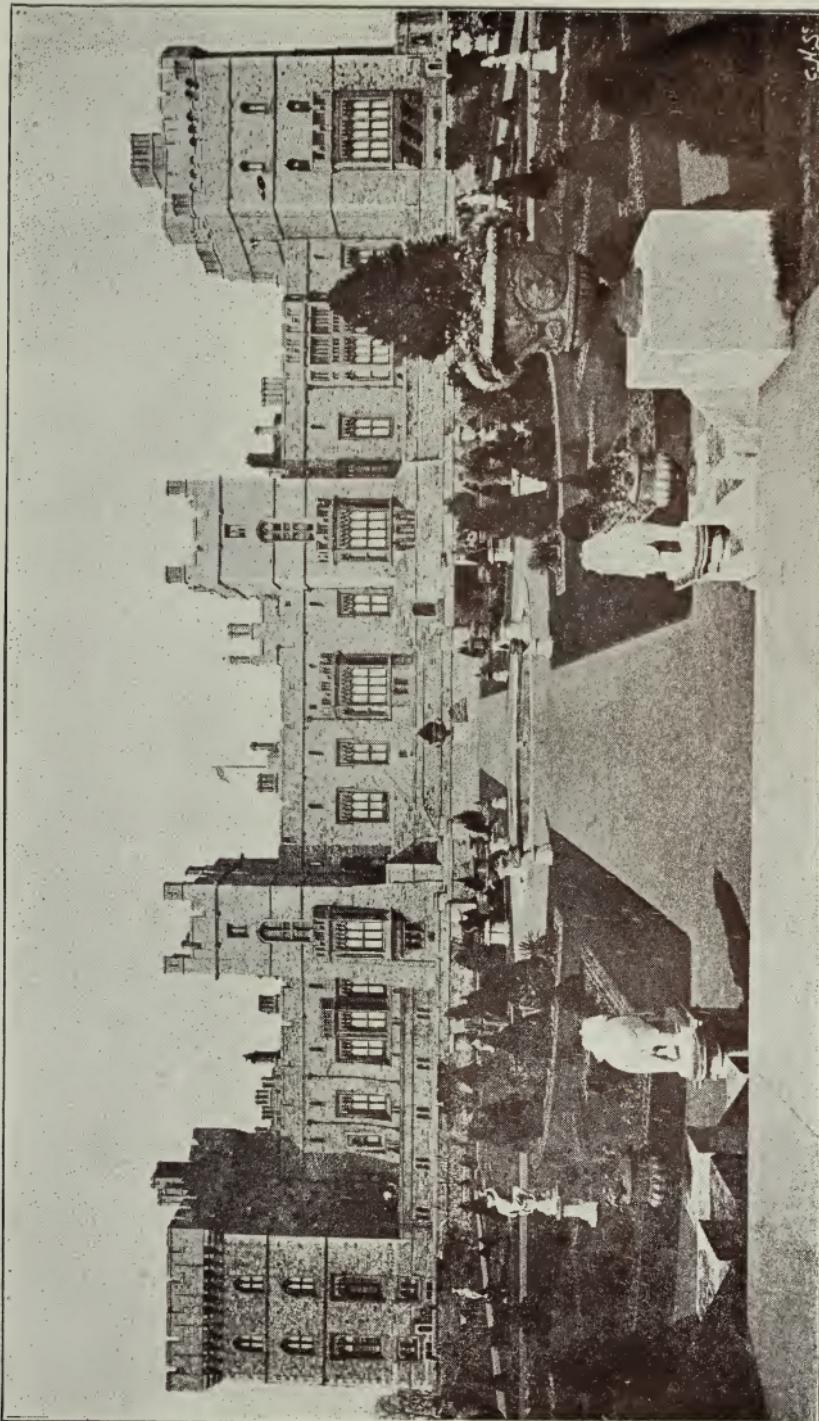
2. To this succeeds Esther’s supplication to the king for the Jews, and her resolution to risk her own life for the sake of her nation.

“Now it came to pass on the third day, that Esther put on her royal apparel, and stood in the inner court of the king’s house, over against the king’s house: and the king sat upon his royal throne in the royal house, over against the gate of the house. And it was so, when the king saw Esther the queen standing in the court, that she obtained favour in his sight: and the king held out to Esther the golden sceptre that was in his hand. So Esther drew near, and touched the top of the sceptre.”—*Esther*, ch. v. v. 1 and 2.

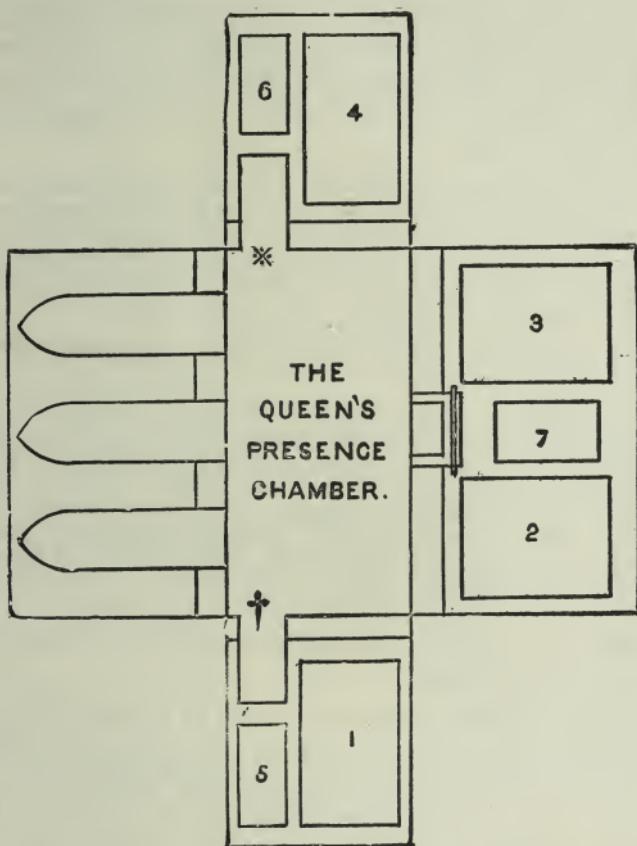
3. Then follows a representation of the contemptuous behaviour of Mordecai to Haman.

“After these things did King Ahasuerus promote Haman the son of Hammedatha the Agagite, and advanced him, and set his seat above all the princes that were with him. And all the king’s servants, that were in the king’s gate, bowed and reverenced Haman: for the king had so commanded concerning him. But Mordecai bowed not, nor did him reverence.”—*Esther*, ch. iii. v. 1 and 2.

WINDSOR CASTLE FROM THE EAST TERRACE.



These two last named pieces are on the north side of the room, one on each side of the fire-place. The following [No. 4] is at the east end, and represents the final doom of Haman, who, perceiving the failure of his schemes, "stood up to make request for his life to Esther the queen; for he saw that there was evil determined against him by the king," and "as the word went out of the king's mouth, they covered Haman's face."



† Door by which Visitors enter.

* Door by which Visitors leave.

Over the door by which the visitor enters the room, is a full-length portrait, by *Mytens* [No. 5] of the PRINCESS ELIZABETH OF BRUNSWICK, taken in 1609; and over the one opposite is that of her sister, the PRINCESS DOROTHEA [No. 6], taken in the same year and by the same artist. Both portraits are surrounded by some fine specimens of Gibbons' carving.

Over the chimney-piece, which is a beautiful piece of sculpture by *Bacon*, is a full-length portrait, seated, by *Mignard* [No. 7], of HENRIETTA, DUCHESS OF ORLEANS, and her two daughters. This princess was youngest daughter of King Charles I., and the wife of Philip, Duke of Orleans, brother to Louis XIV.

The Visitors then enter

THE QUEEN'S AUDIENCE CHAMBER.

The ceiling of the Queen's Audience Chamber is painted by Verrio, and in it he has again introduced Catherine of Braganza, Queen of King Charles II., as the principal figure. The Queen is here represented as Britannia, proceeding towards the Temple of Virtue in a car drawn by Swans, and accompanied by Ceres, Flora, Pomona, and other heathen Deities.

The walls of this room are decorated with Gobelin Tapestry, representing other portions of the history of Esther and Mordecai, in continuation of those mentioned on page 18. The panel on the right-hand side of the door leading from the Queen's Presence Chamber, represents Esther placed in the care of Hegai, keeper of the women.

1. "And the maiden pleased him, and she obtained kindness of him: and he speedily gave her her things for purification, with such things as belonged to her, and seven maidens, which were meet to be given her, out of the king's house; and he preferred her and her maids unto the best place in the house of the women."—*Esther*, ch. ii. v. 9.

The centre compartment (over the fire-place), represents the triumph of Mordecai.

2. "Then the king said to Haman, make haste, and take the apparel, and the horse, as thou hast said, and do even so to Mordecai the Jew, that sitteth at the king's gate: let nothing fail of all that thou hast spoken. Then took Haman the apparel and the horse, and arrayed Mordecai, and brought him on horseback through the street of the city, and proclaimed before him, Thus shall it be done unto the man whom the king delighteth to honour."—*Esther* ch. vi. v. 10, 11.

In the third piece, occupying the west end of the room, Ahasuerus is placing the crown on the head of Esther.

Over the door by which the visitor enters, in a frame richly ornamented with some of Gibbons' exquisite carving, is an interesting whole length portrait [No. 4] of MARY QUEEN OF SCOTS, in a mourning habit, with a crucifix in her right hand, and a breviary in the other. In the back ground is a representation of her execution at Fotheringay, under which scene is a Latin inscription to the following effect:

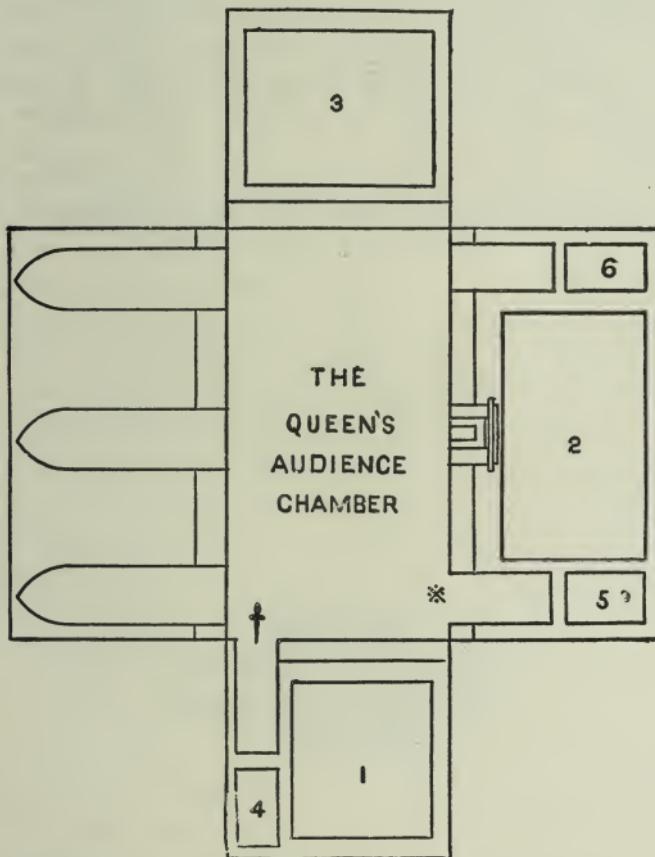
"The Queen—the daughter, consort, and mother of kings, was struck by the axe of the Executioner; and after being cruelly wounded by a first and second blow, at the third her head was severed in the presence of the Commissioners and Officers of Q. Elizabeth."

At the foot of the painting is another Latin inscription, the purport of which is :

"Thus ascends the fatal scaffold she who was formerly the most flourishing Queen of France and Scotland; with a resolute but pious mind, she reproves Tyranny and Perfidiousness; professes the Catholic Faith; and affirms that she always has been and is a daughter of the Romish Church."

And in the upper corner of the picture, on the right of the Spectator, is another, thus given in English :

" Mary Queen of Scotland, true Princess and legitimate Heiress of England and Ireland, and mother of James, King of Great Britain, who, harassed by the heresy of her people, and overpowered by rebellion, came into England in the year 1568, for the sake of sanctuary, and relying on the word of her kinswoman Queen Elizabeth, is perfidiously detained captive for 19 years, and, traduced by a thousand calumnies, is, by the cruel sentence of the English Parliament, at the instigation of Heresy, handed over to execution ; and on the 18th of February, 1587, is beheaded by the common executioner in the 45th year of her life and reign."



† Door by which Visitors enter.

* Door by which Visitors leave.

Over the door by which the visitor leaves this room, and also in a frame richly ornamented with Gibbons' carving, is a whole length portrait, [No. 5] by *Gerard Honthorst*, of FREDERICK HENRY, PRINCE OF ORANGE, a distinguished General, held in such high esteem by the army that he was called "The Father of the Soldiers." He died at the Hague, March 14th, 1647.

The portrait [No. 6] over the door leading to "The Old Ball Room," was also painted by *Honthorst*, and the frame is equally decorated with the carving

of Gibbons. WILLIAM, PRINCE OF ORANGE, son of Frederick Henry, and successor to all his honours and commands. He was married before he was 15 years of age, to Mary, eldest daughter of King Charles I., who was then in her eleventh year. He died of the small-pox on the sixth of November, 1650, in the 24th year of his age. His son, born after his father's death, was afterwards William III., King of Great Britain.

Visitors now pass through the Ante-Room and descend the Staircase. On the walls are five old German pictures representing the death of Henry II., the Council at Passy, the Massacre of the Huguenots, the slaughter of Amboise and the Burning of Anna Dubourg, a few others of no importance, and a Portrait, by Sir Thomas Lawrence, of Sir Jeffrey Wyatville, the Architect under whose skilful management the alterations contemplated and for the most part executed by King George IV. were conducted. There is also a copy of Winterhalter's portrait of Her Majesty the Queen, and an interesting old picture representing Henry VII. and his family kneeling before the Patron Saint of England.

Visitors leave the State Apartments by a passage and gateway exclusively appropriated to this purpose, and emerge close to the doorway at which they entered.



THE QUADRANGLE

Will next claim our attention. Taking our stand under the slope of the Round Tower, we shall be able to take in at a glance the palatial buildings to the right, left, and front of us. To the left lie the State Apartments, and underneath the Tower in the centre is the State Entrance by which the Grand Staircase, already spoken of, is approached. On the right-hand side are the apartments for the members of the Royal Household and visitors. The gateway between the two towers in the centre of this block, and opposite to the State Entrance, is George IV.'s Gateway, and if we were allowed to pass out under the archway we should find the extensive vista of the famous Long Walk in front of us. This is the Grand Entrance to the Castle, and the towers flanking it are the York and Lancaster Towers. At the west angle of the gateway George IV.—in whose reign the Upper Ward of the Castle assumed its present appearance, under the skilful superintendence of Sir Jeffrey Wyatville—laid the foundation stone, and in a cavity were deposited several coins of his reign and the following inscription:—

“George the Fourth, by the Grace of God King of Great Britain, and Defender of the Faith, laid this corner stone of a new Entrance to his Castle at Windsor, which has been for upwards of seven centuries the residence of his royal predecessors, on the sixty-second anniversary of his birthday, August 12, 1824, Jeffrey Wyatville, Architect.”

In connection with this extensive restoration of the Castle, it may be mentioned that, while excavating, some coins and a gold signet ring—supposed to have belonged to Henry III.—were found; the sally-port on the south side leading into the Park was also then discovered; and a curious excavation in the centre of the Quadrangle, going to a depth of nearly 80 feet, and containing several specimens of Norman architecture, was opened up.

In the south-east corner of the Quadrangle is the portico which covers the Queen's Private Entrance, and along the whole of the side facing us the Private Apartments extend. Wyatville's famous corridor connects the whole of the rooms on the south and east sides, and is a noticeable feature from our point of view. Edward III.'s Tower is nearest to our right hand and flanks St. George's Gateway, by which entrance from the town is obtained. The Quadrangle has witnessed many interesting scenes in which Her Majesty has been prominently concerned, as for instance, the review of troops preparatory to their leaving the country for arduous campaigns, or the torchlight processions of the Eton Students during the Jubilee festivities. At one time the Quadrangle was laid down in grass, but gravel has long since supplanted the greensward.

One more feature of the Quadrangle remains to be noticed, and that is the equestrian statue of Charles II., near which we are standing. An inscription upon the pedestal tells us that “Tobias Rustat (who was housekeeper at

Hampton Court Palace, humbly gave and dedicated this statue to his most gracious master, Charles II., the best of kings, A.D. 1680." The statue has not been very much admired, but the pedestal is very beautifully sculptured—the work of Grinling Gibbons.

We retrace our steps to the foot of the Round Tower staircase, and nearly opposite is a short flight of steps which will lead us on to

THE NORTH TERRACE.

The view before us is indeed an enchanting one; it speaks for itself, and needs no description in these pages. The Home Park, the Thames, Eton College, Stoke Park (with its splendid mansion), Stoke Church (where the poet Gray lies buried), Harrow-on-the-Hill, the Bedfordshire hills, and noblemen's seats nestling amongst the trees—all these are to be seen on a fine day; and one can sit for an hour upon the Terrace and still find plenty to interest in the panorama of country before him. To return to dry facts—the Terrace extends from Winchester Tower on the west to the Brunswick Tower on the east, and is 1,870 feet in length. It was constructed by order of Queen Elizabeth, and was subsequently enlarged and carried round the other sides of the Upper Ward by Charles II. Various statuary, bas-reliefs, and pieces of ordnance captured by our troops, are here exhibited; and the latest addition to the collection is an old gun, which, after being nearly a hundred years below the sea, has been now raised to a considerable height above the level of the ocean. An inscription upon the carriage of the gun will give us full particulars. We should not leave the North Terrace without walking to the extreme west end and noting on the Winchester Tower the inscription which William of Wykeham placed here when he had nearly finished the building of the Castle in Edward III.'s time. The words are *Hoc fecit Wykeham*, and they rather excited the king's displeasure, for Edward thought that Wykeham thereby intended to arrogate to himself all the glory of the palace. But Wykeham was saved by the ambiguity of the sentence, and it is said that in a composed and humorous manner he replied to the charge "Neither, serene prince, did I make this castle, but this castle made me all I am; that is, it has placed me in your Majesty's favour and raised me from a humble condition to the highest fortune." This facetious reply removed the displeasure of the king.

Fortunate are we if we are visiting Windsor Castle on a day when

THE EAST TERRACE

is open. This is only on Saturday and Sunday afternoons when the Court is absent, or when the Queen commands the Life and Foot Guards' Bands, quartered at Windsor, to play on fine Sunday afternoons, when the public are admitted to listen to the music as in Prince Consort's time. We shall then have a capital opportunity of seeing the exterior of the Queen's private apartments. The east front has a truly noble appearance. The Prince of Wales's Tower to the north and the Victoria Tower to the south, with the Chester and Clarence Towers intervening, relieve the elevation; and the magnificently large projecting windows prevent the solid masonry from appearing too

heavy. The entire length of the front is 438 feet. The Flower Garden, laid out by direction of George IV. forms a charming foreground. The fountain and the statuary—part of the latter having originally belonged to Hampton Court—are its most striking features; the elephants were brought from Lucknow. Under the north side of the terrace from which we look down upon the garden is the Orangery, and, on the outer side of it, the Photographic Studio, where portraits of the Royal Family are taken. We leave the East Terrace—from which, by the way, there are pleasing views to be obtained in the direction of Datchet—by a sloping path near the Victoria Tower, and find ourselves on the outer side of George IV.'s Gateway. We must not stop to enjoy more than a brief glance around us and down the Long Walk, but hurry on in order to be in time to visit

THE ROYAL MEWS,

Which are open only from one till three o'clock. The entrance is on our left-hand side as we descend Castle Hill towards the town. No less than four acres are covered by the Royal Mews, and the buildings were erected at a cost of £70,000. They occupy three large quadrangles, and afford ample accommodation for 100 horses (exclusive of 13 boxes) and about 40 carriages. The Riding School is between the upper and centre quadrangles; it is 170 feet long, 52 feet wide, and about 40 feet in height; at the east end are the Queen's gallery and attendants' rooms. Over the Riding School are some thirty sleeping apartments for the grooms.

We have now conducted our visitors over the whole of those parts of the Castle which are open to the public, but it may be interesting, before closing our chapter upon the Castle, to give some particulars respecting the

QUEEN'S PRIVATE APARTMENTS.

These, as we have seen, occupy the east and the south sides of the Grand Quadrangle, and are connected by

THE GRAND CORRIDOR,

Out of which folding doors open into the principal rooms. Its total length is 520 feet, broken only by the angle at the south-east corner. It is truly a noble gallery and testifies to the judgment of Wyatville, who by means of it provided a mode of access to all the Royal apartments without interfering with the privacy of any one of them. The ceiling is richly decorated; the walls are hung with rare pictures; modern and antique busts stand on handsome pedestals; and numerous objects of art and costly ornaments and furniture are met with at every step. Here, too, is the group of statuary by Theed (with whom most of our readers must be familiar, as it has so often been photographed) representing the Queen and the Prince Consort, and telling with silent eloquence the story of their deep affection and earthly separation

THE QUEEN'S BOUDOIR

Is in the Victoria Tower and commands a beautiful view of the Long Walk and other parts of the Park. The furniture and hangings are of crimson and gold damask; the walls are adorned with pictures, including Landseer's celebrated "Return from Deer-Stalking;" a bust of the Prince Consort occupies a prominent place; miniatures, photographs, and tasteful articles of vertu, simply abound. This room communicates with

THE QUEEN'S PRIVATE AUDIENCE CHAMBER,

Which, about the year 1861, was sumptuously decorated under the superintendence of the Prince Consort, the design being that of John Thomas, the sculptor. The walls are panelled with satin wood to a considerable height, and medallions, devices, portraits, enamels, and allegorical figures—all of the highest excellence as works of art—are exhibited upon the upper part of the walls and on the beautiful domed ceiling. Richly carved tables—one on each side of the entrance—contain the royal collection of gems which were a noticeable feature at the South Kensington Musuem in 1862.

THE OAK ROOM,

Used as a luncheon or dining-room, is an octagonal apartment in the south east corner of the Quadrangle, and immediately above the Royal Entrance. It contains two fine specimens of Gobelin Tapestry, presented to the Queen by Louis Philippe.

Over George IV.'s Gateway, and looking straight down the Long Walk, is

THE TAPESTRY ROOM,

Set apart for the use of distinguished visitors to the Castle. Gobelin tapestry fills the panels of the walls, and Beauvais tapestry covers the chairs and settees. This room also contains some very costly cabinets and porcelain.

THE WHITE DRAWING ROOM

Is furnished in crimson and gold damask, and contains numerous portraits of the Royal Family, as well as several beautiful cabinets and a table exquisitely inlaid with Florentine Mosaic work representing flowers and fruit. A splendid view of the Home Park is obtainable from the windows. Communicating with this room is

THE GREEN DRAWING ROOM.

As might be expected, the prevailing colour of the rich silk damask on the walls and furniture is green; and it is in this room that the famous collection of Sèvres china, bought by George IV., is placed. It is said to be the finest collection in the world, and its value has been estimated at an enormous figure.

THE CRIMSON DRAWING ROOM

Is on the east side of the Castle. Its furniture and walls are covered in crimson satin, which, together with the richness of the embellishments, give the apartment a truly sumptuous appearance. Superb carvings, beautiful ormolu work, ornate cabinets, and a large Malachite vase, presented to the Queen by the late Emperor Nicholas of Russia, are the most prominent amongst the enrichments and furnishings.

THE QUEEN'S DINING ROOM

Is in the Prince of Wales's Tower, and has Gothic furniture, said to have been designed by Welby Pugin. In the centre of the north window is a massive silver-gilt wine cooler, designed by Flaxman for George IV. when Prince Regent. It is oval in form, weighs thousands of ounces, and is profusely decorated. It has also a ladle made in the shape of a Trochus shell.

THE GOLD PANTRY

Is accessible only to the privileged few. The Royal Collection of Gold Plate is estimated to be worth £1,800,000, and it is kept in two large fire-proof stone rooms at the basement of the Prince of Wales's Tower. It includes a dinner service of gold for 140 persons (added by George IV.), some 30 dozen plates, valued at £10,000; a shield formed of snuff boxes, valued at £9,000; the St. George Candelabra, many beautiful cups, salvers, epergnes, tureens, &c. There are very few antiquities in the collection, owing to the circumstance of the Royal plate having been melted down in the civil wars of Charles I. There is however an ancient cup, said to have belonged to him, and another said to have been Henry VIII.'s. Nell Gwynne's bellows are also preserved here.

THE ARMOURY

Contains a large collection of arms of all kinds, and of every age and country. These are arranged in glass cases, and gold, silver, and precious stones are to be seen on many of them. Here also are preserved:—A peacock (with tail erect and studded with precious stones estimated to be worth £30,000), captured from Tippoo Sahib at the storming of Seringapatam; a tiger's head of solid gold, with crystal teeth, and an ingot of gold for his tongue; and a sword scabbard set with very valuable diamonds. Portions of the magnificent scarlet and gold embroidered tent taken from Tippoo Sahib may be seen at the east end of the Armoury. The ball which killed Nelson at Trafalgar is also preserved here.

THE RUBENS ROOM

Is so-called because all the pictures in it are either those of Rubens himself, or came from his studio; and a very valuable and interesting collection it is, including the great painter's portrait of himself. Beautiful cabinets and writing tables, choice porcelain, and tapestryed chairs are amongst the magnificent furniture. The Rubens Room is used on great state occasions as a drawing room, and the Queen formerly used to give private theatrical entertainments here.

THE THRONE ROOM.

This room was formerly used for Investitures of the Order of the Garter. It contains a handsome Ivory Throne, a gift to the Queen by the Maharajah of Travancore; also marble busts of the Prince Consort, King Victor Emmanuel, the Emperor Napoleon III., and the present Emperor of Germany. Upon the walls is a large picture entitled "The First Installation of the Order of the Garter," by *B. West*. Also portraits of George III., by *Gainsborough*, of George IV., by *Lawrence*, of William IV., by *Sir M. A. Shee*, and of Queen Victoria and the Prince Consort, by *Winterhalter*. Visitors now enter

THE PRIVATE CHAPEL

Adjoining St. George's Hall, and the organ is so situated that it can be used for either apartment. Divine service is here conducted for the Royal Family and the Household. The Royal pew is at one end in an elevated recess, and faces the pulpit, and the lords and ladies in waiting, Castle officials and domestic servants have special pews assigned to them. On the walls of the Chapel are memorials of Sir Thomas Biddulph, General Grey, the late Dean Wellesley of Windsor (formerly Her Majesty's Chaplain), and the late Dean Stanley, of Westminster.

A ROOM OF HISTORICAL PORTRAITS

Adjoins the Chapel, and contains the only known original portraits of Henry V., Henry VI., Edward IV., and Richard III., and many other rare pictures. There is also exhibited on a bracket the little gilt clock which was a bridal gift of Henry VIII. to Anne Boleyn. Lastly we come to

THE ROYAL LIBRARY,

Situated at the west end of the State Apartments, and overlooking the North Terrace. The number of volumes contained in the Library is estimated at 90,000, and these are daily increasing. Many of these, as may be imagined, are of great rarity. A great number are old and valuable works on history, geography, topography, &c., with others of classical writers, and some early printed books. Amongst the latter are a splendid copy of the famous Metz Psalter, a unique Caxton on vellum, Charles I.'s Shakespeare, Mozart's First Oratorio, a letter of indulgence from Leo X., papyri from Herculaneum, &c. On a lower story is one of the richest and most extensive collections of prints in the country, including the Raphael Collection, formed by the Prince Consort, together with more than 20,000 drawings of the old masters. The Queen has also here a collection of about 1,000 miniatures, containing some of the very finest specimens. The rooms forming the Library have some interesting historic associations. In one of them Queen Anne was drinking tea when the news reached her of the victory of Blenheim; another used to be the bedchamber of King Charles I.'s queen; and a third was Queen Elizabeth's picture gallery.

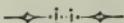
Queen Elizabeth used some of these rooms as her private apartments, and one of them contains a very handsome stone chimney-piece, still in perfect preservation, which was made for her. The view from the windows is magnificent, embracing as it does the whole of the west, north, and north-east of the country around the Royal Borough. In the year 1899 the electric light was installed in the Library by the Windsor Electrical Installation Company, and it has much improved the effect at night. A year or two ago, the Officer of the Foot Guards on duty at the Castle (who is permitted to use the Library when on the Castle Guard) declared that he saw a ghost while perusing a book one evening, and the incident caused a good deal of discussion at the time, but no trace of the mysterious "visitor" has since been discovered.



We shall now leave the Castle, and wend our way to the Parks which environ it, there to find recreation amid some of the most charming scenery in the country. We may carry away with us some idea of the extent of the Castle if we bear in mind the following particulars given by Dr. Stoughton in his book on "Windsor Castle and Town":—"There are 17 state apartments; 48 rooms, comprising the kitchen, which is very spacious, with pastry, confectionery, vegetable, and other store rooms; 79 bedrooms; 65 sitting rooms; and rooms containing 231 beds for servants. The length of passages is about 1,700 yards; and there are fourteen furnaces in different parts of the building connected with the heating apparatus."



THE PARKS.



WINDSOR GREAT PARK.

FOR varied and picturesque scenery, and for historic associations, few parks can rival Windsor Great Park. It has been, so to speak, the "playground" of the Kings and Queens of England, during long centuries. Here our monarchs have witnessed contests with the bow, with the hawk, and with the horse; on its historic ground England's soldiers have shown their prowess and skill in their thousands; and after the "din of the battle," in the quietude and amidst the beauties of this grand old Park, have they marched with joyous step before their Sovereign.

It is not our place here to write the history of Windsor Great Park, our duty being rather to indicate as truthfully and interestingly as we can the many beautiful spots which it possesses and which the visitor may inspect.

To speak of Windor Great Park is of course to include that portion of it known as Windsor Forest. Windsor Forest once included the whole of Berkshire as far as Hungerford and the Kennet—"all that tangled woodland which stretched across the low clay flats bordering south of the Thames"—and one authority puts its original circumference at about 120 miles. In the time of James I. the circumference, according to Norden's survey, was 77 miles. In 1814, Kent reported that there were 50,000 good trees, yielding a million and a-half cubic feet; 1,900 acres were sold, £25,000 worth of timber cut down, and 3,000 acres planted. The present arrangement was introduced in 1820, and the Great Park now consists of 3,000 acres, the Little Park of 500 acres, and the Forest of 10,000 acres. The soil is rather poor and wet, and little to be envied by agriculturists. The Park is stocked with several hundred head of fallow deer, about a score of wild boars, a herd of Welsh goats, and pheasants and rabbits in thousands. The great feature of the Park is

THE LONG WALK,

Which may be entered from Park Street, close to the iron gates facing the grand entrance to the Castle. The Park, which lies on the south side of the town, is intersected by several roads, but the principal one is that under notice. The carriage road was formed by command of Queen Anne in 1710, and is straight as an arrow until it arrives at Snow Hill, where there is an equestrian statue in bronze (by Westmacott) of George III., placed upon rocky hill of granite, designed by Sir Jeffrey Wyatville. Concerning the Long Walk, it has been justly said that "imagination cannot picture an approach of greater magnificence, produced by circumstances which ages alone could bring."

about, and of which ages alone can produce a rival." It is about three miles in length, with the carriage drive in the centre, and footpaths on each side, shaded by a double row of elms. In the avenue, about two miles distant from the town, on the right-hand side facing the statue, is a saline spring of great efficacy in chronic diseases; the water is transparent, colourless, and strongly impregnated with sulphuric acid, magnesia, and muriatic acid. At one time George IV. directed that the spring should be opened for the benefit of the public; but the supply of water was not equal to the number of visitors who went to it, and it was therefore closed, and has not since been re-opened. The trees in the Long Walk were planted in 1680, by Charles II., and the Walk was perfected by William III., though the carriage road was not formed until the reign of Queen Anne. The trees are very fine, and the number at one time was said to be 1,652, the double avenue being 70 yards across. Total number of trees, 1,652, placed 30 feet apart from each other in every way. Width between the two inner rows, 150 feet. In 1859, a Commission, of which the Duke of Bedford was President, inspected the Long Walk, and recommended (after mature consideration) that the old trees, when dead, dangerous, or decayed, should be gradually replaced by young elms between the Castle and the Double Gates, but that from that point to the Statue the soil had proved so unsuitable to the growth of elm that there should be a gradual substitution of oak for elm in that part of the avenue. This plan was therefore adopted, on a small scale, by H.R.H. the Prince Consort, the Ranger in Windsor Great Park in 1861, who caused a small enclosure to be planted on the east side, with oaks in the line of the Avenue, surrounded by nurses of larch and other trees, and fenced in against cattle, deer, and rabbits. Since H.R.H. Prince Christian became the Ranger, three other enclosures have been formed upon the same principle, one on either side of Snow Hill, near the Statue, and another opposite the plantation formed in 1861; date of planting, 1879. There are many gaps in the avenue now, a great number of the old trees having at last succumbed to age and severe weather. In a few years' time the Long Walk will present a very uneven appearance, compared with its splendid symmetry, say in the year 1870. The road is one of the best in the country, and the rain runs off it in most parts as though it were asphalted. Bicyclists were once allowed to use the Long Walk, but they became so numerous and caused so great inconvenience to other traffic, that they are now barred from taking the turning into it at Snow Hill, Park Street, and the cross-roads.

QUEEN ANNE'S RIDE.

Another grand avenue, three miles in length, and principally composed of elms, is that known as Queen Anne's Ride. It is very similar to the Long Walk in many aspects, but, unlike the Walk, it has only a single row of trees on either side, and between is all turf. It is a splendid walk in the summer, and is taken advantage of by thousands of pedestrians going to Ascot during the Race week. It extends from Queen Anne's Gate, at the end of King's Road, to the boundary of the Park near Ascot Heath.

PRINCE CONSORT'S WORKSHOPS.

The late much-beloved Prince Consort took a great deal of interest in the Park, and one particular spot to which he gave more than ordinary attention was that on which the work connected with the Park is now performed. The place used to be known as Wheeler's Yard, and consisted only of a few old buildings where the wheeling, &c., was done. In 1858, however, a new group of buildings was commenced, and the erection was completed in 1861, the year in which the Prince Consort died. The Workshops, however, were named after him. The buildings are models of comfort and airiness. First we will take the saw-mill, where various operations are to be witnessed; large baulks of timber are cut up into planks, and planks are cut into boards, or into smaller pieces, such as palings. The building is light and airy, and visitors will be much struck by the fact that they can see nothing here of the power by which the machinery is driven, all this being done in a room below, an arrangement which reduces the chances of accident to a minimum. Visiting the engine-room, it appears that all the machinery is driven by a steam-engine of 14-horse power (by Clayton and Shuttleworth), and the fuel used consists solely of the sawdust and wood refuse from the mill above. During a period of 20 years, half-a-ton of coal has not been used in the engine. Water power is available if necessary, there being a pond near from which it may be obtained. Visitors can also walk round the machine room, which is well protected so as to prevent accidents. Passing to the room where the joinery is done, we notice the machinery for mortising, boring, &c. There are also many other places of interest in the Workshops, including the wheeler's shop, the stables (where are many valuable horses), the blacksmith's shop, and other buildings where the wood is stored. A fire-engine is kept on the premises, and it is manned by the employés on the estate. They have rendered effective service at several fires in Windsor and elsewhere, including the large one at Cumberland Lodge many years ago, and have been thanked for their promptness and material assistance. Permission to view the Workshops can be obtained from the Foreman, who lives in a pretty residence close by. The men employed on the estate are generally brought up and live and die in the Park, 60, 50, 40, and 30 years' service under the Crown being not uncommon amongst them.

CUMBERLAND LODGE.

Cumberland Lodge is the chief residential building in Windsor Great Park, and is the home of their Royal Highnesses the Prince and Princess Christian and family. It obtained its name from having been the seat of William, Duke of Cumberland, uncle to George III. It is surrounded by plantation and shrubbery. The grand front faces the south, and is built of bricks and stucco; but it is on the whole a very ornamental building. There are extensive gardens at the back of the Lodge, from which a good view of Big Meadow Lake and the Queen's Schools can be obtained. The stables at the Lodge are well worth visiting, many of the Prince of Wales's horses being kept here during a portion of the year. Telephonic communication exists between Cumberland Lodge and the Windsor Police Station in case of fire, a portion of the Lodge

having been completely destroyed many years ago by a great conflagration. There is also telegraphic communication between the Windsor Post Office and the Lodge, and telegrams are addressed to the office there for people residing in the Park. A library for the use of the employés on the Royal domain is also established here.

THE ROYAL LODGE,

Formerly known as the King's Cottage, was for some time constantly used by George IV. as a summer residence. It is within a stone's throw of Cumberland Lodge, and about half a mile to the south-west of the end of the Long Walk. It was erected in 1810, and after subsequent improvements, became an extensive building in the Gothic style of architecture. When William IV. ascended the throne the Lodge was the most delightful rural retreat to be found in the kingdom. It was subsequently taken down by desire of Queen Adelaide, the Gothic dining room, conservatory, and gardener's residence being the only portions preserved. Many regretted the disappearance of so striking an ornament, but the conservatory, grounds, and surroundings still present a charming appearance during the summer months. A short distance from the Royal Lodge is

THE ROYAL CHAPEL,

Or Chapel Royal of All Saints. A private chapel, erected by George IV. for the use of the Royal Family, used to stand on the site. It was not a very striking building, except that it had a great deal of ivy growing over it; and the window above the altar represented our Saviour casting out devils. It was pulled down, and the new building was erected by Her Majesty, about the year 1865, for the residents in the Park. There is a Royal Pew, which is occupied by Prince and Princess Christian and their family when in residence at Cumberland Lodge. The first Royal Confirmation in the building was that of the eldest daughter of Prince and Princess Christian, at which the Queen was present. In the chancel is a window in memory of the late Duchess of Kent, erected by Her Majesty Queen Victoria. The building which is in the Early English style, will seat about 200.

THE QUEEN'S SCHOOLS

Are situated near Cumberland Lodge. They were founded in 1845, their object being the education of the children of the employés on the Crown property. They are entirely supported from Her Majesty's Privy Purse, and the boys and girls—about 100—are partially boarded and clothed. The boys wear a suit of brown material and a cricketing cap, and the girls a neat plaid dress and a red cloak and straw hats ornamented with blue ribbon. These children present a very interesting appearance as they go to and from school. Farming and gardening are taught to the boys in addition to the usual elementary education; and sewing and the management of domestic affairs form part of the curriculum for the girls.

THE CELEBRATED GRAPE VINE.

Between Cumberland Lodge and the Queen's Schools is a large glass "house," containing one of the biggest and most celebrated grape vines in the kingdom. It is much finer than the far famed tree at Hampton Court,

and yields, we believe, from 1,800 to 2,000 bunches of luscious black grapes every year. They are packed at certain periods and sent to the Queen, wherever Her Majesty may be, who highly prizes the vine. A gardener looks after it, and makes it his especial study throughout the year. The vine is of great age and is well worth a visit.

EQUESTRIAN STATUE OF GEORGE III.

At the termination of the Long Walk, on the summit of Snow Hill, three miles from the Castle, is Westmacott's fine equestrian statue of George III. It is of bronze, 26 feet in height, and the pile of granite, composed of huge rough pieces, is about 30 feet high. It was raised to its present elevation on the 24th of October, 1831, and bears the following inscription :—

GEORGIO TERTIO

PATRI OPTIMO

GEORGII REX.

One of the legs of the horse was fractured as it was being brought to Snow Hill, and a furnace had to be erected on the hill in order that it might be mended. A sailor went up on the back of the horse when it was finally placed in position. From Snow Hill one of the most beautiful views of the Park and Castle, with the surrounding scenery, may be obtained. During the week of the celebration of the Queen's Jubilee, a large bonfire was lighted on this hill by the Crown Authorities, and a long-to-be-remembered night was spent by the employés, the health of the Queen being drunk with much heartiness. Her Majesty could see the fire from the Castle windows. It was intended, when the statue was erected to place an iron railing some distance around it, and lay the enclosure out in flower gardens, but after a brick foundation, part of which still remains, had been laid, the idea was abandoned.

THE OBELISK.

Erected by William, Duke of Cumberland, in commemoration of the signal victory gained over the Scotch rebels, under the Pretender, at Culloden, stands to the left of the drive leading to Virginia Water, and immediately in view of the principal front of Cumberland Lodge. It is a monument of considerable height, and on the top is a large gilt spiked ball representing the sun. This Obelisk bears the following inscription, now overgrown with ivy :—

This Obelisk,

raised by the command of

KING GEORGE THE SECOND,

commemorates the services of his Son,

WILLIAM, DUKE OF CUMBERLAND,

The success of his arms and the gratitude

of his Father.

This Tablet was inscribed by

HIS MAJESTY

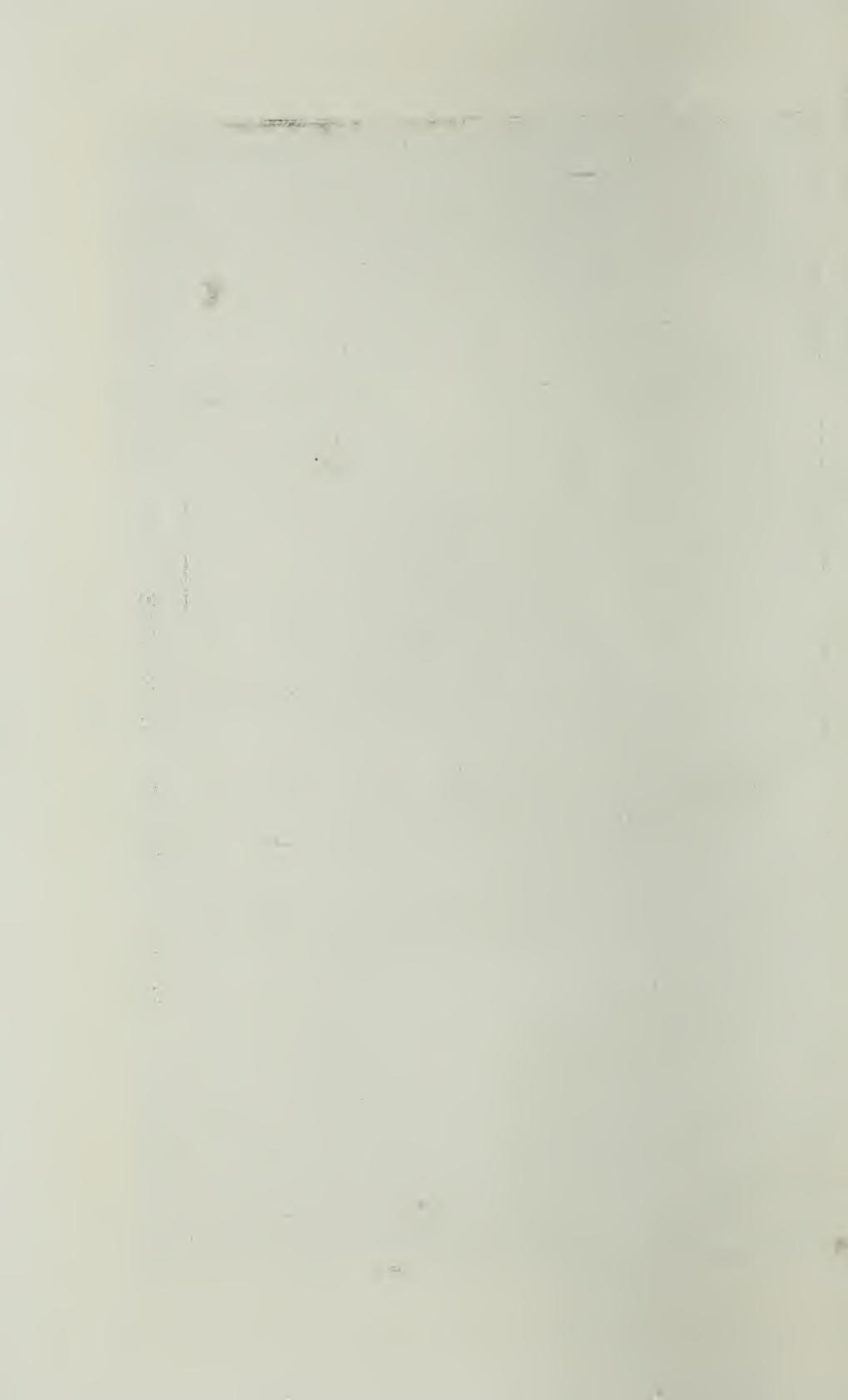
KING WILLIAM THE FOURTH.

FORT BELVIDERE.

On the summit of Shrub's Hill, within a few minutes' walk of Virginia Water stands Belvidere Fort. It is a triangular battlemented building, mounted with 31 four-pounder Culloden guns, and from which are fired the Royal salutes upon the anniversaries of the birthdays of the Queen and the Prince of Wales. By command of the Queen, 16 bronze six-pounder guns (which are supposed to

THE LONG WALK.





have been used in the Peninsular War) were removed, during 1893, from Belvidere to Windsor Castle to be re-mounted in their original position on the lower battlements of the Round Tower.

CRANBOURNE TOWER.

This building has been greatly altered. It was built by the Earl of Ranelagh, in the reign of Charles II., and used to be called Cranbourne Lodge. William, Duke of Cumberland, subsequently occupied it, and the last Royal personage who resided in it was the Princess Charlotte of Saxe-Coburg. Part of the building was pulled down, but the tower still remains and is occupied by a Park-keeper. From the top a magnificent view is obtained, the ground on which the Tower is built being higher than Windsor Castle. The staircase is of the spiral kind. It is at this elevated spot that the two huge reservoirs of water are placed, by means of which a copious supply could be obtained at the Castle if a fire broke out. They are filled from the Thames by a powerful steam engine, erected in the Home Park, and the water is forced through ten-inch iron pipes to this height. One million gallons are contained in the large tank, which is 150 feet in diameter and averages 10 feet in depth; the other tank contains a quarter of a million gallons. Exceedingly high pressure is obtained by an ingenious contrivance for reversing the valves, rendering fire engines at the Castle unnecessary. Near Cranbourne Tower the celebrated race-horse Eclipse was bred. In the Paddocks at Cranbourne are several valuable "white hart" deer.

RHODODENDRON WALK.

This walk is another great attraction to visitors; it is the celebrated avenue of the Ponticum Rhododendron shrub, and is about a mile in length. When the plant is in bloom the Walk presents an unrivalled appearance, and is much admired by the crowds who flock there during the summer months. It is situated on the borders of the Park, near Bishopsgate, and is surrounded by the most delightful and varied scenery. Windsor Castle is seen to great advantage from this spot.

THE PARK LODGES.

The Lodges at the entrances to the Park always strike visitors as being interesting, and so they are. The buildings are interesting, the inmates are interesting, and the flower gardens surrounding many of them are interesting. Considerable improvement was effected in the Lodges in the year 1836, the unsightly buildings of Queen Anne's time giving place to picturesque Gothic cottages. The inmates are principally soldiers who have done some service to the State on the battlefield, but the occupiers of a few of them are keepers in the Great Park. It is peculiar how the name of the occupier becomes identified with a particular "gate" many years after he has passed away. For instance, Queen Anne's Gate is still known to many as "Lakin's Gate," because an old Waterloo hero named Lakin lived there for a great number of years. At Forest Gate, too, the same thing occurs: some still designate it as "Balfour's Gate" from the fact that an old Crimean soldier of that name (whom the Queen visited on his death-bed) resided here for the

greater part of his life. The most striking and prettiest lodge is that which is called Sandpit Gate, near Holly Grove, and which is the residence of the Head Keeper. It was erected in the year 1800, after a design from the Gothic, by the late Sir Jeffrey Wyatville (then Mr. J. Wyatville); the dwelling-house is embattled, and its attractive appearance is much heightened by the ivy that clings to it in several parts. The other principal lodges are: The Double Gates (in the Long Walk), Queen Anne's Gate (at the entrance to Queen Anne's Ride), Forest Gate (leading to Ascot Race Course), Bishopsgate (near the entrance to the Rhododendron Walk), Hobbs's Gate (near Smith's Lawn), the Lodge at the top of the Long Walk (at the end of Park Street), Foster's Gate (near Virginia Water), and the Albert Gate (the entrance to the Great Park at Buckhurst Hill, on the Sunninghill Road, and on the route of the Royal Procession to Ascot Races, from Queen Anne's Ride). At Sandpit Gate (the residence of the Head-Keeper), are to be seen two fine eagles, captured in the Park some years ago. There are also some pretty Indian deer there, sent over by the Duke of Connaught to the Queen.

THE HERONRY AND RIFLE BUTTS.

The Heronry used to be situated where the Volunteer Rifle Butts now are at the end of Queen Anne's Ride, but this was destroyed, and a new one erected near Virginia Water. George IV.'s private collection of foreign quadrupeds and birds formerly occupied the enclosures, but they were presented by His late Majesty to the Zoological Society. The Park possesses an excellent Volunteer company, which is attached to the Royal Berkshire Volunteer Battalion. The company is the only one in the Kingdom that is personally supported by Her Majesty, who contributes largely to its annual prize fund. The Rifle Butts are at the spot indicated above; and the corps is captained by the Deputy-Surveyor of the Park.

THE WILD BOARS.

On the borders of the Park, near Old Windsor, is situated a large open plantation in which reside about a score of wild boars, presented to the Queen by the Prince of Wales, who brought them home from India a few years ago. Visitors need not be told that it is dangerous to get over the fence to make a closer inspection.

CELEBRATED TREES.

There are some celebrated trees in Windsor Great Park—trees of prolonged lives, which seem not only to connect us with past generations, but suggest the thought of what they have seen—captive French and Scotch Kings, Spanish Kings, a Turkish Sultan, a Persian Shah, German Emperors,—guests of Queen Victoria,—and the largest number of armed men ever perhaps collected in England. First there is the Veteran of the Forest—William the Conqueror's Oak. There is no historical legend connecting it with the Conqueror, but it is said to have been a favourite tree of his, for it was he who made this a Royal Forest, and enacted laws for its preservation. It is situate near Cranbourne Tower, and is open to public view. No doubt it stood in the

Conqueror's time, but it is quite a wreck now, and half of it is dead. A noteworthy fact about the oak is that the bark has turned and wound around the other half, and by that means part of the tree is preserved. It is 37 feet in circumference, and still throws out its shoots. It is supposed to be the oldest oak in the Forest, its age being estimated at about 1,000 years. Not far from the other side of the road in Cranbourne Chase stands the largest tree known in the Park. A measurement showed it to be about 40 feet in circumference, but it is very irregular and knotty. It is hollow, and may have existed 800 or 900 years. Outside the Forest Gate at Ascot is a fine specimen of a tree of middle age. It is in about the 600th year of its life, and is about 27 or 28 feet in circumference. There are four trees which may be called Royal trees, three of them being oaks. Queen Adelaide's is a beech, and the site was chosen for the view obtained from it. Queen Anne's and Queen Charlotte's are 17 feet round, and they were so-called, not because they were planted by them, but because they were chosen by them. Queen Victoria's is a beautiful tree, 12 feet only in circumference, and 36 feet in height before it throws out a single branch ; and it is said that Smeaton's Eddystone Lighthouse was a pattern of it. The oak bears a brass plate, inscribed "Queen Victoria's Tree." These Royal Trees are situated in that part of the Forest lying between the turnpike road to Winkfield and the entrance to the St. Leonard's property, and are only to be approached by pedestrians. The Keeper at the Lodge on High-Standing Hill will point them out to visitors. Near the Bailiff's Lodge (Brooks's Corner) on the Ascot Road is a very historic group of trees, the oldest plantation in England. It appears to have been planted after the defeat of the Spanish Armada, with a view to supply the future needs of the country in the way of ship-building ; and although the plantation exists as a standing illustration of the foresight of our ancestors, no portion of it has been employed for the purpose intended. The finest grown oaks are at Cow Pond, just at the back of the Rhododendron Walk. One is 70 feet high, and rises 40 feet before it throws out a branch ; and there is a tree 100 feet high near Cumberland Lodge. Another historic tree is that known as "Luther's Beech," which was planted from a slip from Alenstein, in Saxe-Meiningen. King William IV. brought it from Germany, and it was first planted at Bushey Park, but was afterwards removed to Windsor, when the Castle became the home of Queen Adelaide, and the tree, it is said, was very dear to her. There is also a tree called "Watch-Oak," near Prince Consort's Workshops, and it is said to have been one of the retreats of Herne the Hunter. The tree known as "Review Oak," is situated on the Review Ground, between the Long Walk and Queen Anne's Ride, and is where the Queen's carriage draws up at the great reviews which take place in the Park. Within a stone's throw of the Prince Consort Workshops are a couple of young oaks planted by Princess Christian, in the years 1887 and 1897, to commemorate the Jubilee and Diamond Jubilee respectively of Her Majesty the Queen. A clump avenue was formed, in the year 1900, of lime trees, on Smith's Lawn, Windsor Great Park, in commemoration of Her Majesty's eightieth birthday. It is known as "Queen

Victoria's Avenue." The first tree was planted on the 30th December, 1899, by His Highness Prince Albert of Schleswig-Holstein, on behalf of their Royal Highnesses Prince and Princess Christian, who were unable to be present.

PLANTATION OF MAIDEN OAKS NEAR BAILIFF'S LODGE.
 This is the oldest authenticated regular plantation in England. Area about 13 acres. Planted 1580. The following extract is copied from a lecture, delivered a few years ago, by Mr. William Menzies, son of the late Mr. William Menzies, Deputy-Surveyor of Windsor Forest and Parks:—"The anxiety of Queen Elizabeth as regards timber has been attributed to the dread of the Spanish Armada, and to the idea that the destruction of the Forest of Dean was part of the mission of that fleet. When the Spanish Armada was wrecked, in one of the ships stranded on the coast of Devon was found a paper of instructions to the Admiral, telling him above all things to cut down and destroy the Forest of Dean, so that the Navy of England might be effectually crippled. This paper fell into Lord Burleigh's hands, and alarmed him and the whole Nation. Among the projects submitted to him for providing timber for the Navy in some inland locality, which could not be so easily reached by an enemy, as Dean Forest, was one scheme to form an enclosure or plantation in Cranbourne Chase, and sow it with acorns, as an experiment. Lord Burleigh stretched his powers so far as to get this done. The plantation here referred to is the large group of Maiden Oaks stretching from the back of the Park Bailiff's house and premises in the direction of Cranbourne, and the corner tree of the Wood, *which was sown in 1580, is the true progenitor both of the modern Royal Woodlands of England,* and also the system of rearing Oaks where they never previously existed. The spot where it is growing is marked by a pillar, and it is hoped that this tree may last for centuries, and continue to be looked upon with interest as having been planted under the personal instruction of one of England's greatest Prime Ministers to avert a National danger." The tree which history and tradition have combined to make the most interesting in the Park, is that known as

HERNE'S OAK.

Tradition says that Herne was a keeper in the Forest in the days of Elizabeth, and that having disgraced himself he committed suicide by hanging himself upon this tree. Shakespeare has introduced the tradition into his "Merry Wives":—

There is an old tale goes that Herne the Hunter,
 Sometime a keeper here in Windsor Forest,
 Doth all the winter time at still midnight,
 Walk round about an oak, with great ragged horns,
 And there he blasts the tree, and takes the cattle,
 And makes milch kine yield blood, and shakes a chain
 In a most hideous and dreadful manner.

* * * * *

Marry, this is our device,
 That Falstaff at that oak shall meet with us,
 Disguised like Herne, with huge horns on his head.

There has been a great deal of controversy about the tree, and its identity is positively denied by many writers; but Mr. Jesse, in his *Summer's Day*, says: "It may be stated, however, that many old inhabitants of Windsor look upon

it as the real Herne's Oak, and bear their testimony to their fathers and grandfathers having done so before them." Until a few years ago the tree might be seen on the footpath from Frogmore to Datchet, but it was blown down in 1863, and a young oak was planted by Her Majesty to mark the spot where the ancient relic stood. The curious, however, will be glad to learn that the tree has been perpetuated by the graphic pencil of Mr. Marr, whose print of it will be found in most collections. In Harrison Ainsworth's romance of "Windsor Castle" the subject receives special treatment.

VIRGINIA WATER

Is a charming artificial lake—originally formed out of a swamp—situated in the midst of all that is most beautiful in English scenery. It is of immense size, its area being no less than a hundred and thirty acres, and its total length slightly over two miles; undoubtedly it is one of the largest artificial sheets of water in England. We approach it by a lovely drive from the east side of Cumberland Lodge, and, in doing so, pass Smith's Lawn, where we may observe the equestrian statue of the late Prince Consort, placed there as the Jubilee Offering of the Women of England to Queen Victoria [Particulars of this are given on a subsequent page]. The valley leading to the lake is luxuriantly overhung with larch, pine, and other forest trees, and having passed through this we get our first view—and a very striking view it is—of the great sheet of water. We wonder why it is called Virginia Water; but there seems to be no positive information upon the point. It is supposed that the name was borrowed from the Great State of Virginia, in America, which had been so called in honour of Queen Elizabeth. The lake was formed about the year 1790. The Duke of Cumberland, in conjunction with a certain Thomas Sandby, R.A., a famous architect, constructed the lake. One of the principle features here, next to the lake itself, is the Fishing Temple, a curiously decorated summer pavilion with a flower garden on the land side and a fountain replete with gold and silver fish, while on the lake side is a fishing gallery extending the whole length of the building, and the interior has apartments for the accommodation of the anglers. There is a boathouse near at hand, but only the privileged few are permitted to row on the lake. The boats a few years ago included the Royal Barge, gorgeously decorated and furnished, and designed to accommodate 20 persons. It had a companion frigate the "Una," which was presented to and used by the Prince of Wales during his visit to America. This model little vessel can boast of a number of guns, which do service on Royal birthdays and like occasions. The Cascade is worth seeing. It is near the Southampton high road and has been constructed in a very natural manner of stones brought from Bagshot Heath. The effect of the falling water is at all times very pleasing, and especially so when its force is increased by heavy rains swelling the waters of the lake. The stream runs through a very lovely glen, and after many windings ultimately enters the Thames. By the side of the Cascade immense stones are so arranged as to form a cavern, and this is known as the Robber's Cave. There are several bridges over the lake, and of these the one which is near the village of Blacknest is considered the

principal. Sir Jeffery Wyatville was the architect, and we are not therefore surprised to find a really handsome structure. A little above it is a Swiss cottage, built on what is known as China Island, where formerly George III. had a Chinese summer house. We must not fail to see The Ruins. We have to travel to Blacknest Gate and then traverse a path along the south side of the water. Passing World's End Gate we find before us a number of old Corinthian pillars of Roman origin, disposed (by Sir J. Wyatville) in such a manner as to give the casual observer the idea that they are the remains of some ancient temple formerly standing on that spot. These Ruins, which are said to be about 1,800 to 2,000 years old, were brought, it is believed, from Tripoli (North Africa) in 1817, and were deposited in the British Museum until 1827, when they were placed in their present position by Sir J. Wyatville, by command of H.M. King George IV. A Greek inscription on the marble altar informs us that it was dedicated by Publius Aurelius, a servant of Jupiter, to Jupiter Helios, the great Serapis, and to the other gods worshipped in the same temple. Another of the ruins is a tombstone, on which is a Latin inscription to the effect that "Marcus Julius Cethegus, of Philyss, erected this to his most beloved wife, Domitia Rogata, who lived 23 years."

Before quitting Virginia Water one or two interesting circumstances may be remembered. The lake is a famous place for skating when the necessary severe weather is with us; and it was here that on the 8th January, 1864, the Princess of Wales was enjoying this delightful exercise, only a very short time prior to the birth of Prince Albert Victor (the late Duke of Clarence). In the summer months, George IV., after he came to reside at Windsor, used to spend a great deal of his time at Virginia Water, which at that period was a sealed book to the public, and its wonders were exaggerated just in proportion as they were unknown. There were several pleasure boats, and the king used to traverse the lake in a vessel built so as to resemble an elegant Moorish tent crowned with the crescent. The whole study of George IV. was privacy, as the vast extent of drives projected with that view fully attest. Judge, then, the annoyance experienced by His Majesty when he ascertained that the owner of an allotment standing immediately above Virginia Water had erected an immense tower, from which the movements of himself and the Court might be clearly observed. The tower, from its peculiar shape and construction, was called the "Clock Case," and for some time it formed an insufferable annoyance to the pleasure-loving monarch. After a protracted negotiation, the proprietor was induced to sell it to the Crown "for a con-sid-e-ra-tion," as Trapbois would have said, and the "Clock Case" still remains towering high above the lake, almost immediately over the Fishing Temple, but can no longer be used for vexatious purposes. The visitor, after passing the "Wheat-sheaf," where the Bagshot turnpike trustees used to have a toll-gate, will do well to return by

ENGLEFIELD GREEN,

A most delightful spot, selected as the residence of many distinguished and wealthy families, and surrounded by most enchanting scenery. From the summit of a hill near here there is a most delightful view of the Surrey Hills, St. Ann's towering above the whole. St. Ann's, near Chertsey, was for many

years the residence of the widow of the celebrated statesman, Charles James Fox. The total distance to Virginia Water and back by Englefield Green and Old Windsor, is about 14 miles. This locality acquired a painful notoriety in the autumn of 1852, by a fatal duel fought near it by two Frenchmen, named Barthélémy and Cournet, in which the latter was shot dead, and was afterwards interred in Egham churchyard.

THE WOMEN'S JUBILEE OFFERING.

On Thursday evening, July 14, 1887, in the presence of a gathering numbering many thousands, Her Majesty the Queen laid the foundation stone of the Equestrian Statue of the late Prince Consort, which formed part of the "Women's Jubilee Offering" in commemoration of the Jubilee of Her Majesty's reign. This Statue of the Prince Consort was the Queen's own choice, and her Majesty also selected the site it occupies on Smith's Lawn, an open space midway between Cumberland Lodge and Virginia Water. The memorial is a replica of Baron Marochetti's statue of the Prince erected at Glasgow, Mr. J. E. Boehm (afterwards Sir Edgar Boehm, and since deceased) being the sculptor. The figure is a noble work of art. His Royal Highness, in field-marshall's uniform, bare-headed, and with his plumed cocked hat resting against his right knee, is seated on a handsome charger, one foot of which is raised as if in the act of pawing the ground. The veins about the head and various parts of the body are finely brought out. The pose of the figure is easy and natural; and the trappings and other accessories add to the richness and beauty of the conception. The statue was cast at Thames Ditton by Mr. James Moore, the well-known bronze statue founder, and conveyed by road to its destination. In front of the granite pedestal (the work of Messrs. Macdonald, of Aberdeen), is the following inscription:—

ALBERT,

PRINCE CONSORT,

Born, August 26th, 1819; Died, December 14th, 1861.

This statue was presented to

VICTORIA,

QUEEN AND EMPRESS,

A token of loyalty from the Daughters of Her Empire,

In remembrance of Her Jubilee,

June 21st, 1887,

And was unveiled here on Monday, May 12th, 1890.

The foundation stone bears the following inscription:—"This foundation stone was laid by Her Majesty Queen Victoria, on the 14th day of July, 1887." The granite base and pedestal weigh nearly ninety tons. Both the laying of the foundation stone and the unveiling of the statue were ceremonies of the most imposing kind. At the unveiling, all the members of the Royal Family then in England were present, as was also the King of the Belgians; about 1,500 troops were on the ground; and some 7,000 people formed a brilliant assemblage of onlookers. With a view of imparting to the ceremonial a distinctive relation to the departed Prince in whose honour it was initiated, representative detachments of each of the regiments with which he had been connected in the course of his career were paraded on the ground. The unveiling was effected by the Queen amid martial music and the firing of a royal salute, and subsequently many of the subscribers, including some of the poorest, were presented to Her Majesty. A march past of the troops brought this historic ceremony to an end.

THE HOME PARK.

The Home Park is immediately under the North Terrace of Windsor Castle, and is about four miles in circumference, extending on the north and east sides of the Castle to the Banks of the Thames, and containing about five hundred acres. The Park is studded with forest trees, and there are several avenues of elms, planted in the reign of Queen Anne. George III. used to enjoy the pleasures of coursing here frequently, but the private portion of the grounds is not now greatly used by the Court. The public part of the Park is that running alongside the South-Western Railway, and was granted for the use of the inhabitants of Windsor and district by the Crown in the year 1850. It is one of the finest "playgrounds" in the country, and has proved a great boon to the youth of the Royal Borough and its vicinity. The Windsor and Eton Athletic Sports formerly took place here, and attracted competitors from all parts of the country. During the week of Jubilee, the scenes to be witnessed every day in both the public and private portions of the Park are now matters of history. Lovers of sport of every description had a "right good time" there that week. A public road leading to Datchet divides the public part from the private part of the Park. Nearest the Castle are what are known as "The Slopes," consisting of a beautiful shrubbery and pleasant walks, and bounded on the outer side by a small artificial stream, well stocked with fish. The Queen frequently drives through the Slopes to the Datchet-road, and by the same route can reach the station of the South Western Railway. At the outer edge of the Slopes towards Datchet is a delightful rural retreat known as

ADELAIDE LODGE,

From its having been built by desire of the late Queen of William IV. It is a picturesque cottage, consisting of two rooms, in addition to a retiring room and a page's residence. Within a short distance are

THE ROYAL KENNELS,

Where resides the Keeper of the Home Park, and where are kept the Queen's fancy dogs. The animals include specimens of almost every variety, British and Foreign. Nearer Frogmore is

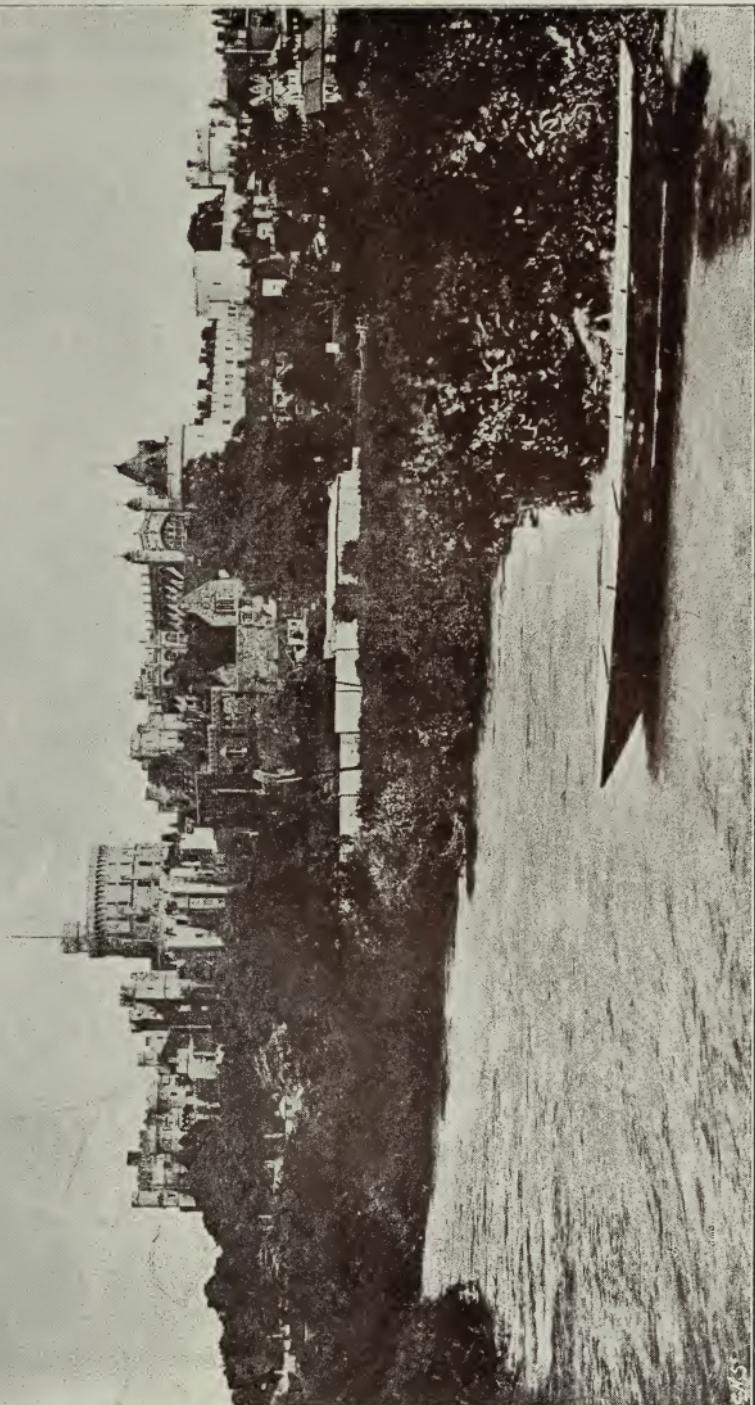
THE ROYAL AVIARY,

A simple and appropriate semi-Gothic building, consisting of a central pavilion for the inspection of the fowl (over which is a dove-cot) with small buildings on either side containing the roosting-houses, &c. Light wire fences enclose and divide the foreground into "runs" for the birds, and their habits are studied in every way—not a light matter in such a large, varied, and curious collection.

THE ROYAL DAIRY,

As we have mentioned in the early pages of this "Guide," was built under the direction of the Prince Consort, and it displaced the old dairy buildings of George III.'s reign, which were not by any means well arranged. The new Dairy was commenced in 1858, the site being on dry gravel, and the floor being supported on brick arches which have vacant spaces underneath of something like three feet in depth. The external walls are hollow and well ventilated.

WINDSOR CASTLE FROM THE THAMES.



Asphalted felt covers the roof, and to this the laths which support the tiles are nailed. The inside of the roof is lathed and plastered, and ceiling joists carry the lower ceiling, the space between being ventilated. Both floor and walls are covered with ornamental tiles of beautiful patterns, the walls sustaining a number of majolica bas-reliefs illustrative of agriculture and medallions of the Royal Family. The ceiling, both on its flat and sloping surfaces, is also highly and artistically ornamented in paint and enamel, free passages for the air being introduced at numerous points. Ornamental fountains of majolica stand one at each end of the Dairy, and a third—a water-nymph pouring water from a jar, worked in statuary marble—stands on the south side. The tables are of white marble, and have frames and supports of coloured marbles. Underneath them are tiled reservoirs, through which a constant stream of water can be kept flowing. The windows are of stained glass (on which are delightfully depicted daisies and primroses), and here again ventilation is a primary consideration. Six ornamental pillars, with richly-decorated mouldings, support the roof. The exterior of the Royal Dairy is in the Renaissance style, the windows being formed of Bath stone. A frieze and cornice, with a perforated parapet of lace-like pattern, surmount the whole building; at one end the arms of Her Majesty are introduced, and at the other those of the Prince Consort are displayed. Red and blue tiles cover the roof in alternate rows, and a handsome turret ventilator of octagonal shape, and terminating in the crown and orb, surmounts the whole. A churning room, scullery, and dairy-woman's cottage protect the Dairy on the south side, and an arcade of handsome design serves the same purpose on the west. This description—for the particulars of which we are indebted to a well-written article which recently appeared in *Bell's Weekly Messenger*—will afford our agricultural visitors and others interested an idea of the character and extent of the Royal Dairy. It should be added that the interior is 36 feet long by 20 feet broad, marble shelving running all round it, and marble tables in the middle, on which white milk dishes stand. About 240 gallons of milk can be dealt with at one time and in the best manner. The following is the verdict of a writer in the excellent journal we have just mentioned:—"Having seen many Dairies—the charming chalêt of the Princess of Wales, the simple ducal dairy at Wooburn, the pretty and isolated one of Lady Walsingham, and other dairies at home and abroad—having seen also many of the great Cathedrals of Europe—Rheims, Tours, Chartres, in France, and others in Spain—yet there are two buildings which always remain apart in my memory as complete temples in themselves for the purposes designed—they are a lace-like chapel interior, in Moorish Valencia, in Spain, and the Queen's Dairy—designed, I believe, by Albert the Good—in Windsor. To describe the latter demands the incomparable pen of Mr. John Ruskin. I felt patriotic pride lately, that we can do some things well in the old country, when Mr. Tait showed the American Consul-General and the Chief American Statistician, Mr. Dodge, who with me visited and were delighted with Windsor, and its delectable dairy—fit place where Kings and Queens may worship the cow."

FROGMORE.

We now come to Frogmore, and Frogmore House first claims our attention. We hear of the Frogmore Estate in the reign of George III., when it was purchased by Queen Charlotte and its charming residence built for her by Wyat. It had originally been a part of the Royal domain, but was sold during the Civil Wars of Charles I.'s reign. In succeeding days, Frogmore House became the home of the Princess Augusta, Queen Adelaide, the Duchess of Kent (the mother of our Queen), the Prince of Wales (Prince Albert Victor being born here), and Prince and Princess Christian (who now reside, as we have seen, at Cumberland Lodge). It is a beautiful rural retreat, lying amongst the trees and shrubs to the east of the Long Walk, from which it may be approached. The House is beautifully furnished throughout and many of the apartments are adorned with statuary and pictures. The Gardens are also laid out with the greatest good taste. There are well-kept lawns, beautiful flower beds, fruit trees, vineyards, delightful walks, several ornamental buildings, and a lake and marine grotto. A Gothic ruin, designed by Wyatville, faces the lake, and one of its apartments is fitted up as an oratory and contains a monumental tablet to the memory of Her Royal Highness the Princess Charlotte.

THE PRINCE CONSORT'S MAUSOLEUM.

Only on one day in the year is the beautiful resting place of the late Prince Consort open to public inspection, and that day is the anniversary of the Prince's death, the 14th December. Admission is by ticket, but these are easily obtainable from persons connected with the Castle and from some of the town officials. Before the public are admitted, the Queen and other members of the Royal Family visit the tomb and a service is conducted in their presence by the Dean of Windsor. The choir of St. George's Chapel sing a specially selected anthem and hymns. The sacred building is subsequently visited by a large number of persons, principally residents in Windsor and the neighbourhood. The public are admitted at the Frogmore Lodge gate, and drive or walk through the Royal demesne to the archway under which they pass into the ornamental grounds surrounding the burial place of the late Prince Albert. These are full of interest, the carefully-kept greensward being dotted with trees planted by the Queen, the members of the Royal family, the Empress Eugénie, the Empress of Germany, and other illustrious personages. On the right of the path leading to the Mausoleum are a couple of Wellingtoniana gigantea, whose history is of a somewhat romantic character. One of these trees was originally planted by the Prince Consort on the 5th June, 1861, in the grounds at South Kensington, upon the occasion of the opening of the Royal Horticultural Society's Gardens, and was subsequently re-planted by Her Majesty near the Mausoleum on December 17th, 1869. A similar tree, first planted by the Queen at the same gardens on June 24th, 1861, was likewise removed to the Mausoleum grounds and re-planted by the Queen, at the same time as that of Prince Albert's, but, unfortunately dying in August, 1870, was re-placed by a fresh fir, planted by Her Majesty on the 16th December following. The Mausoleum is situated in the

centre of the grounds, near the ornamental water at Frogmore House, and not far from the temple-like tomb of the Duchess of Kent, the Queen's mother, and which rises into view above the shrubbery a few yards distant. Externally the burial-place of Prince Albert is somewhat plainly designed. The approach, however, is strikingly bold and effective, and at once prepares the visitor for what is contained inside. A grand flight of marble steps leads to the portico, on each side of which stands the bronze figure of an angel. The entrance to the vestibule is by a bronzed and partly-gilded grille, and above this and under the heraldic quarterings of the Queen and Prince Albert is the following inscription in Latin :—

“ His mourning Widow, Victoria, the Queen, directed all that is mortal of Prince Albert to be placed in this sepulchre, A.D. 1862.
Farewell, well-beloved ! Here at last I will rest with thee ;
with thee, in Christ, I will rise again.”

Within the Mausoleum the scene is surpassingly beautiful. The ground plan is a cross, the richly marbled and frescoed piers cornered by Corinthian pilasters of statuary marble, with ormolu capitals supporting the arches that carry the lofty cupola, the azure ceiling of which is powdered with gold stars, and divided into panels by bands of miniature gilt angels rising one above the other to the roof. In each of the arches hangs a bronze and gold lamp, the gift of the Prince of Wales. Immediately beneath the dome, and on the middle of the richly variegated marble pavement, is the massive grey granite sarcophagus containing the coffin of his late Royal Highness, a white marble recumbent statue of whom, clad in his Field-Marshal's uniform and wearing the mantle of the Order of the Garter, lies on the right lid of the tomb. The left side of the lid and the space under in the sarcophagus are unoccupied, and will remain so, it is hoped for many years. Large grandly designed bronze angels kneel with outstretched wings and flowing robes at the corners of the tomb, about the base of which are laid the wreaths of fresh flowers and immortelles contributed by Her Majesty and the Royal Family. The inscription in gold letters runs thus :—

“ Francis Albert Augustus Charles Emanuel, Duke of Saxony and Prince of Saxe-Coburg and Gotha ; Prince Consort ; second son of Ernest I., reigning Duke of Saxe-Coburg and Gotha ; born at the Rosenau, near Coburg, August 26th, 1819 ; married, Feb. 10th, 1840, to Victoria, Queen of Great Britain and Ireland ; died at Windsor, Dec. 14th, 1861.”

On the piers are white marble statues of David, Solomon, Daniel, and Isaiah and the intervals between the arches are filled in with frescoes of the four Evangelists. The side aisle on the left is adorned with a large mural painting of the Adoration of the Magi, and in front of this is the memorial of the late Princess Alice, an exquisitely-chiselled group of the Grand Duchess and her child. The inscription on the plinth reads as follows :—

“ To the memory of my much loved and lamented daughter Alice, Grand Duchess of Hesse, who survived but a few days the fever-stricken child beside whom she had watched—‘not counting her life dear to herself.’ ”

Here, too, often lies evidence of affection from the Queen and Royal Family in the shape of wreaths placed reverentially around the statuary. There is also a

monument to the Duke of Albany, who died March 28th, 1884. Above the altar is a painting of the Resurrection. In the right aisle is a mural picture of the Crucifixion, the small niches in the side arches being filled with porphyry vases mounted on bases of malachite. The upper part of the interior is also adorned with a series of bas-relief of Scriptural subjects, inlaid work and frescoes, not an inch of the walls being left undecorated. Over the entrance door, and placed so as to attract the attention of those leaving the building, is the well-chosen text:

"Marvel not at this, for the hour is coming in the which all that are in the grave shall hear His voice."—St. John, fifth chapter, 28th verse.

We may add that this splendid building was constructed by Professor L. Grüner and Mr. A. J. Humbert, and the foundation stone, which was laid by the Queen in March, 1862, contains the following inscription:—

"The foundation-stone of this building, erected by Queen Victoria, in pious remembrance of her great and good husband, was laid by her on the 15th day of March, A.D. 1862. 'Blessed are they that sleep in the Lord.'"

The building was consecrated on the 17th of the following December, by the Bishop of Oxford, in the presence of the Queen and Royal Family, and next day the Prince Consort's remains were removed from their temporary resting-place in St. George's Chapel.

The cost of the erection and adornment of the Mausoleum was £200,000.

THE DUCHESS OF KENT'S MAUSOLEUM

Is about 50 yards from that of the Prince Consort. It stands upon the summit of a mound and is almost entirely surrounded by shrubs and a pie.e of ornamental water. The edifice is circular in form and is constructed of Portland stone. Sixteen Ionic columns of polished Penhryn granite, 10 feet 4 inches high, with bronzed capitals and bases, support the dome, which is lighted from the top and is ornamented with painted glass. Beneath the dome, and occupying the centre of the building, is a statue of the Duchess, by Theed, and, in a vault below, the remains of Her Royal Highness are enclosed in a sarcophagus of polished blue granite. The Duchess died on March 16th, 1861, in her 75th year. In a niche below the Mausoleum is a marble bust of the Queen's half-sister (the Princess Hohenlohe), placed there by Her Majesty.

THE ROYAL GARDENS

Are not far from Frogmore, and lie in the direction of Old Windsor. Thirty acres in extent, they are said to be the most complete of any in the world. A world-wide knowledge would be necessary to determine whether they can lay claim to this premier position, but they certainly seem to lack nothing. They are enclosed by a wall 12 feet in height, with an inner wall (of the same height and about 100 feet from the outer wall), extending along three sides. The principal range of buildings occupies nearly 1,000 feet on the north side, the residence of the Head-Gardener being in the centre, where also are two apartments for the Queen's use, from which Her Majesty can visit the conservatories, vineries, pine-houses, peach-houses, &c. At the back

of these buildings are others, comprising under-gardeners' houses, stores, potting-sheds, &c., and just outside the garden wall are stables and requisite offices. The arrangements for heating and ventilating are, as might be expected, of a most efficient kind. A handsome terrace, some 50 feet in width, fronts the Head-Gardener's house, and has on one side of it an open porch and on the other a porter's lodge. These buildings, together with the Head-Gardener's house, are in the Elizabethan style of architecture.

THE ROYAL FARMS.

The deep interest which the late Prince Consort took in agriculture has been previously referred to in these pages, and nowhere is it better exemplified than at the Windsor Royal Farms. These are now two in number—the Shaw Farm, a short distance from the Castle in the direction of Old Windsor, containing about 720 acres, and the Flemish Farm, which covers some 400 acres of the outlying neighbourhood. *Bell's Weekly Messenger* has recently published excellent descriptions of the Shaw and Flemish Farms, and to these we are indebted for the following extracts :—

"The two Farms which Her Majesty retains are those on which the improving hand of the Prince Consort left its mark, and they exist to-day in almost the same form and with almost the same cultivation as in the days of His Royal Highness. If proofs were needed of the wisdom of Prince Albert, or of his far-seeing genius, this fact would alone suffice. Our agriculture of to-day is moulded on the type which the Prince Consort urged upon the country by his example, and that at a time when its importance was hardly grasped. The mixed farming, which ensures that all the eggs shall not be in one basket, was first taught in this country by the Prince Consort, and the Royal Farms of to-day are still among the highest examples of its successful practice."

THE PRINCE CONSORT'S SHAW FARM.

Is the one which stands first, its magnificent model buildings—a well-planned combination of stabling, cattle-boxes, stalls, and yards, poultry-house, and piggeries—as well as the fact that it is the Home Farm of the historic home of the Sovereigns of England, marking it out for this position. This Farm is the latest acquired of all the Windsor estates belonging to the Crown, having been purchased some 200 years ago from the former owner, a Frenchman, Mons. de Shawe, and it is his name that still attaches to the land. Till 1849, when the Prince Consort took them in hand, the Home Farm included merely the park and grounds of the Castle, and the Shaw Farm had been an appanage of Frogmore, formerly in the occupation of H.R.H. the Princess Augusta. On the death of Her Royal Highness in 1840, Mr. Watkins, who had long had the management of it, took the Farm for a few years, and he was succeeded by the late Mr. C. S. Cantrell. The Prince Consort became the tenant of it and of the Home Grounds in 1849, and since 1863 Her Majesty the Queen has been the tenant. The landlords are the Commissioners of Woods and Forests, so that at Windsor the Queen is a tenant farmer, and not—so many suppose—

a landlord farmer. On the Farm coming into the occupation of the Prince Consort the whole of the holding was made a continuous estate, including in it the Royal Gardens and the Frogmore Grounds. The Norfolk and Flemish Farms, were under the immediate direction of the late General Wemyss. After the death of General Wemyss, in 1854, Colonel the Hon. A. N. Hood (now Viscount Bridport) had the management of the Norfolk and Flemish Farms, and the Shaw Farm was managed by Mr. Wilson until 1858, in which year Mr. Tait, of Dunrobin, was appointed. This gentleman died in 1882, and was succeeded by his son, Mr. W. Tait, the present manager. During the time of the Prince Consort the rent and taxes paid for the holdings amounted to over £1,000 a year, this being the rent for the land in a very wild state. Besides providing the necessary capital for the cultivation and equipment, His Royal Highness also invested upwards of £6,000 in providing new farm buildings; two sets—those for the Shaw Farm proper, and those for the Dairy or Home Farm. The buildings stand upon a square of ground—the sides running north and south, east and west respectively. The stables, the cattle boxes and sheds, the piggeries and the poultry-houses, are all placed in separate localities, accessible with the straw-cart, the dung-cart, or the turnip-cart, by roads which intersect the whole area. The row upon the eastern side includes cart-shed at either end, two-storied lodging-house in the middle, and farm stables; the western side includes a carpenter's yard and shed, threshing yard and granaries, steam-engine and boiler-house, floor for mixing chaff and meal with pulped roots, and piggeries around three sides of a small square, in the midst of which is the food-house for their supply. Between these two are three rows of buildings, with roadways between them. These include foreman's house, poultry-houses, blacksmith and carpenter's shops, a series of boxes and small yards, facing south, a large root-house, with a fixed turnip-cutter for supplying food, and a wide shed in which cattle are fed—in fact, a covered yard. This was originally built as a sheep shed, but was not found to answer for this purpose. A point of some interest is afforded by the house occupied by Mr. Tait, the present manager of the two Farms—Shaw and Flemish—Norfolk Farm having been abandoned some years ago. The house is detached from the homestead and contains a suite of apartments for Her Majesty's use, from which the Queen can, during her visits to Windsor, walk in comparative privacy through the range of buildings, inspect the cattle which are being prepared for exhibition, and otherwise show her interest in the work of the Farm. The Shaw Farm includes the management of some 720 acres, of which 120 are arable and 600 pasture land, and the Home Park. It embraces several kinds of soil, ranging from a stiff, adhesive medium upon the clay formation, on its southern portion, through good alluvial grazing grounds on the meadows adjoining the Thames, to the chalk formation of the pastures under the walls of the Castle. On the arable land the cropping is generally as follows:—Mangolds and swedes, followed by wheat; then oats and barley, followed by beans; then wheat. Roots then follow in the regular rotation. For this cultivation five pairs of horses are kept. At the present time there are 208 head

of cattle of different sorts on the Farm, many of them Jerseys and non-pedigree Shorthorns, kept for dairy purposes. There is also a flock of 370 half-bred ewes, which are crossed with Oxford or Hampshire Down rams. Besides these, there is a herd of about 89 Berkshire and small white pigs. The whole object of the Farm is the breeding of animals and the manufacture of meat and dairy produce. One feature of the Farm, and one that shows the kind care which the Royal Family have always shown for those in the lower spheres of life, deserves notice. As soon as the Prince Consort became tenant of the Farm he established an Evening School during the winter months for the labourers employed. This school has been maintained by Her Majesty until now, and it is still doing very useful work."

THE FLEMISH FARM.

Of this farm the Editor of *Bell's Messenger* writes :—"The second of the Queen's Farms at Windsor has for a long time been in the occupation of Royalty. This is the Flemish Farm, a name which it received at the hands of His Majesty King George IV., at the time when the King established two farms at Windsor, for the purpose of demonstrating in practice the two systems of farming—the Norfolk and the Flemish—then in vogue. It consists of 240 acres of arable and 160 of pasture land. The land is very heavy in places, but has been much improved by a wise outlay of tenant's capital. As soon as it came into the hands of the Prince Consort, the whole farm was entirely re-modelled. Roads were made, gorse and fern removed, the fields were re-arranged, and the old buildings gave place to a new and commodious homestead. In addition to this the whole of the land was drained under the superintendence of the late Mr. Parkes to a depth of four feet, at a cost of £3 per acre, exclusive of pipes and cartage. These improvements occupy a distinguished place in the history of agricultural progress, inasmuch as it was here that the great improvement in grass land by drainage, chalking, and manuring, was first demonstrated by actual experiment. The great feature of the farm is the homestead, which was erected at a cost of £6,000—of which over five-sixths were paid by the tenant—and which at the time was regarded as the most complete set of farm buildings ever erected, and it is doubtful if the same could not be said of them now. Many of the famous homesteads of England have been modelled after it. The cropping is carried on in the four-course rotation. Roots are followed by wheat or barley—the former generally; then beans, followed by oats. Besides the steam tackle, about four pairs of horses are employed. At this farm are the pure-bred herds of Herefords and Devons, the total amount of stock kept altogether being 85 head of cattle and 40 Berkshire pigs. The whole farm is a good example of what a naturally bad soil can be made to do by improvement and skilful management. Walking over some of its fields in which the plough is at work, one sees a yellow, plastic clay turned up to the surface—as unkindly a soil as it is possible to imagine, yet by drainage and good tillage it is made to yield thirty-six to forty bushels of wheat per acre; sixty to eighty bushels of oats, and large crops of mangolds, clover, and beans. Visitors will find it well worth inspection as an example of how good cultivation can triumph over natural disadvantages."

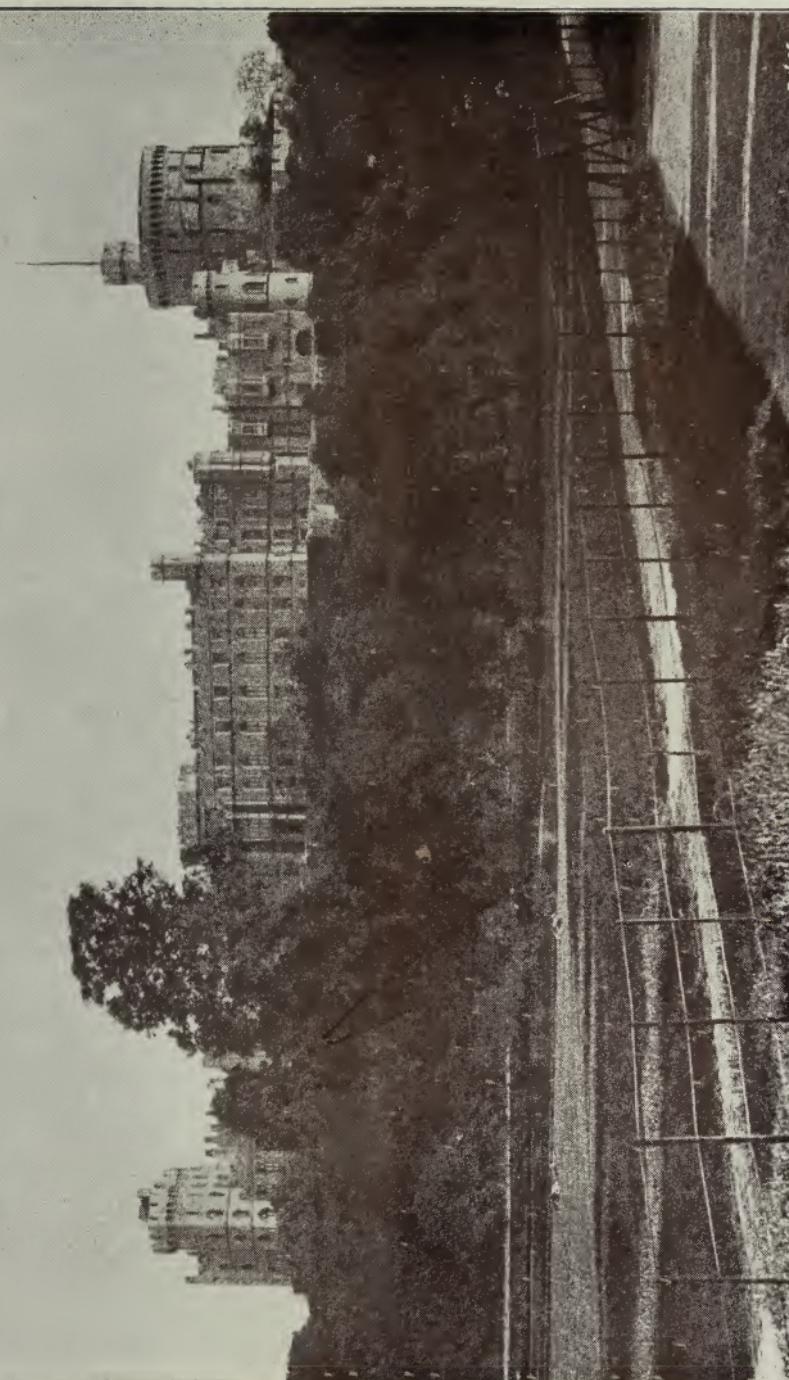
THE TOWN.



If there were no Castle and no Parks at Windsor, and no charming scenery hereabout, our visitors would probably be few in number, seeing that Windsor, as a Town, cannot lay claim to exceptional attractiveness. But those who come to see the Castle and the neighbourhood will possibly like to know something of the Town, and therefore we devote two or three pages to a brief description of it. There are two Windsors—Old Windsor and New Windsor. The former is a Village about 2 miles from the Town, and undoubtedly had an existence long before William the Conqueror built his stronghold on the present site of the Castle. It has been pretty-well established that the Saxon Kings had a Palace at Old Windsor, which then bore the name of Wyndleshore, an appellation which it is thought had its origin in the winding of the banks of the Thames in that vicinity. A town of some extent existed there prior to the Conquest, and in the Conqueror's reign contained a hundred houses. New Windsor evidently grew up with the Castle, the original inhabitants "nestling under the walls for protection." The first Charter of incorporation, now in possession of the Corporation, was granted to the Royal Borough by Edward I., in 1276, but it is probable that the Town received a Charter (of which no record has been preserved) before that date. When first incorporated it was the County Town of Berkshire, but as its situation at an extreme end of the County was found to be inconvenient, the distinction was conferred upon the present County Town in 1314. Since the days of Edward I., Windsor has also been a Parliamentary Borough, and its right to send two representatives to the House of Commons was exercised (with the exception of a considerable period between the reigns of Edward II. and Henry VI.), until the Reform Act of 1867 deprived it of one of its members; and, in order that its population might be sufficiently large to allow of its retaining one representative, portions of the Village of Clewer and the Town of Eton (in Bucks, and on the other side of the river), were added to its Parliamentary area. The census of 1881 gave the population of the Parliamentary Borough as 19,080, but this is of course considerably below the present number of inhabitants, as during the last few years the Town has been extensively opened up by building upon Crown lands and upon other estates which have come into the market. The

WINDSOR CASTLE FROM THE HOME PARK.

C. H. S.



Municipal portion of the Town in 1881 contained 2,147 houses and 12,273 inhabitants, and it is in this portion that there has been the greatest increase in building since these figures were taken.

The Town is divided into three Wards for municipal purposes—Castle Ward, Park Ward, and Clewer Ward—and as it is entitled to send three representatives to the County Council for Berkshire, these Wards elect one each. The constitution of the Corporation is as follows: Lord High Steward (an office usually held by a Royal personage), Mayor, six Aldermen, eighteen Councillors, Town Clerk, Borough Treasurer, and other officials. Periodical County Courts, Quarter Sessions, Petty Sessions (Borough and County), and other official gatherings are held in the Town. There is a Market on Saturdays, at which vendors of flowers and plants especially do a brisk trade. The Ascot Race week is always a lively time for Windsor, thousands of people staying in the Town or passing through it on their way to the famous Heath; and there are also the Windsor Races (held at intervals during the year, on "The Rays," Clewer), which take a prominent place in the sporting calendar and are always largely attended. The Town is easily accessible from London and all parts by rail, the Great Western Railway Company having a branch from their main line at Slough, with a splendid service of trains to and from Paddington, and the South-Western Railway Company communicating direct from Waterloo *via* Staines, the latter route passing through some of the prettiest of the Thames scenery. Both railways are largely patronised by holiday seekers.

The Town is well paved, electrically lighted, and well drained, and has also a capital water supply, the Waterworks have become the property of the Corporation. Some of the oldest streets in the town are rather narrow, but the main thoroughfares are for the most part fairly wide, and many of the buildings in them are of great historical and architectural interest. The business portion of the Town is that nearest to the Castle, while the principal residential parts are those bordering the Great Park and stretching out towards Clewer. There are numerous charming walks to be had in the near neighbourhood, and these are so connected that those who delight in this exercise seldom find themselves under compulsion to return by the same road as the one by which they go out. An excellent service of cabs is also at hand for those who prefer a drive, and for the information of visitors we have given elsewhere a list of the cab fares. Capital accommodation for visitors is afforded by the various hotels and refreshment houses in the town. Windsor is rich in charitable funds and institutions; but these are too many for enumeration in these pages. Suffice it to say that there is a Royal Dispensary and Infirmary in Victoria-street, supported by voluntary contributions and rendering invaluable aid to the poorer classes; and a host of other channels through which the necessitous poor can obtain help. The annual income of endowed charities alone is about £1,000.

The Queen's Statue on Castle Hill was erected in commemoration of Her Majesty's Jubilee as part of a scheme of celebration in which the Town and a number of neighbouring parishes united. It was designed and executed by

Boehm, and a noteworthy feature of it is the pointing of the sceptre towards the ground, this attitude being supposed to be more representative of power than when held in the familiar upright position. The Jubilee was celebrated in Windsor by a week's festivities on an immense scale, and by lavish and superb decorations and illuminations. The Mayor (then Mr. Henry L. Simpson), initiated the celebration scheme, took a most prominent part in carrying it out, and received the honour of Knighthood at the hands of the Queen. These festivities were repeated in the Diamond Jubilee year (1897), when the late Sir George Henry Long was Mayor. On the Queen's eightieth birthday, also, the town was the scene of much rejoicing, and a noteworthy incident was the Knighting of the Mayor (Sir John Thomas Soundy, J.P., C.C.). It may be interesting here to note that in **Bachelors' Acre**, an open space near the Infirmary, is an unpretentious obelisk erected to commemorate George III.'s Jubilee. The Bachelors' Acre has from time immemorial been the recreation ground of the inhabitants, and it was formerly the scene of an annual revel. On one side of it is an old burying ground, and the handsome wrought-iron gates by which access is gained to it were erected by Mr. Barry Knight to the memory of his father, the late Mr. Charles Knight, the distinguished author and publisher who did so much to bring good literature within the reach of all, and who is buried at Windsor. Charles Knight was proprietor of the *Windsor and Eton Express* from its commencement in 1812 to 1826.

The **Town Hall** in the High-street was designed by Sir Thomas Fitis, surveyor to the Cinque Ports, and commenced in 1686. Sir Thomas died before the work was finished, and it was completed under the famous Sir Christopher Wren. A good story is often told about the celebrated Sir Christopher. It is said that the Corporation were not satisfied as to the safety of the upper floor, and requested that Wren would erect some pillars underneath to support it. This the great architect did, but so confident was he of the strength of his work that he took care not to allow the pillars to touch the beams above. His confidence has been justified, for the floor has supported many a crowded assemblage, and the fears of the 17th century Corporation have not been realised. The pillars are still there, and the space between them and the floor above is good evidence of the truth of the story. The statue in the niche on the north side of the Hall is that of Queen Anne, erected by the Corporation in 1707, as a manifestation of their loyalty. The companion statue on the south side is that of Prince George of Denmark, this having been presented to the town by Sir Christopher Wren. The Town Hall is the place at which most of the official business of the borough is transacted. In the large hall are a number of excellent portraits of Royal and other personages, including the Queen and the late Prince Consort (presented by Her Majesty). There are also two Tapestry Banners which were designed and presented to the Corporation by Mr. H. Henry, of the Old Windsor Tapestry Works (where the Banners were woven), in commemoration of the Queen's Jubilee. One represents the Royal arms, with the Queen's monogram and the names of the principal British Colonies upon it; while on the other are associated the arms and seals of the Corporation, with the names

of the Lord High Steward, the Mayor and six Aldermen, and the Town Clerk, who were in office in the year of Her Majesty's Jubilee. In the Council Chamber is a marble bust of the late Charles Knight, the pedestal of which is inscribed:

"Charles Knight, author and publisher, born at Windsor, March 15th, 1791; died at Addlestone, Surrey, March 9th, 1873, and buried in his native town. His chosen work through life was to bring good literature within the reach of all. This Bust was presented to the Corporation of Windsor by the Committee of the Charles Knight Testimonial, June 14th, 1875."

About the middle of the present century the Town Hall was thoroughly renovated. A market for the sale of meat, poultry, &c., was erected by the Corporation on the eastern side of it in the year 1830. Application to view the Hall should be made to Mr. Field, the hall-keeper.

Churches and Chapels are numerous in Windsor, and some of the older buildings have interesting associations.—The Parish Church (St. John the Baptist) was built in the years 1820-22, its predecessor having stood on the same spot at least since the days of Richard I. George III. and the Royal Family contributed about £1,000 towards the cost of re-building the church, and the King also enriched it by various gifts from the Chapel Royal, amongst which were the organ, and an oak screen (carved by Gibbons), which divides the Royal pew from the Chancel. Of the peal of eight bells, which are loyally rung on all Royal birthdays, six are believed to date from Queen Elizabeth's reign. The Corporation have special pews in the church, and attend Divine Service in a body on the first Sunday in every month. The central window in the Chancel is filled with stained glass in memory of the late Mrs. Ellison, wife of Canon Ellison, the originator of the Church of England Temperance Society, and for many years Vicar of Windsor. The remains of both Canon and Mrs. Ellison are interred at the Windsor Cemetery. The walls of the Chancel are ornamented with mosaics by Salviati. In the west gallery is a large picture of the Last Supper, which was discovered behind the wainscotting of the Urswick Chapel (in St. George's Chapel) in 1707, and presented to the Parish Church by George III. There are many interesting monuments and tablets in the building.—All Saints' Church (Frances Road) is a chapel-of-ease to the Parish Church. Our Princess Royal (then Crown Princess of Germany and now the widowed Empress Frederick) laid the foundation stone on her birthday in 1863.—Holy Trinity Church (St. Leonard's Road) is the place of worship at which the military stationed in the town attend. The foundation stone was laid by the Prince Consort in 1842. The officers of the various regiments of the Guards contributed many of the fittings; Sir Watkin Williams Wynn presented the choir stalls in memory of his nephew, who was drowned at Windsor weir; one of the stained glass windows commemorates the Queen's escape from assassination; and the Chapel on the south side of the chancel was erected in 1884 by the 1st Life Guards as a memorial to deceased officers of the regiment and others. A very fine new organ was opened, in the presence of the Prince of Wales, in June, 1886.—The Church

of the Saviour (River Street), is a chapel-of-ease to Holy Trinity. The foundation stone was laid by Princess Christian in 1875.—The other churches are St Stephen's (Oxford Road), St. Andrew's (Clewer), All Saints' (Dedworth), St. Agnes' (Spital), St. Edward's Roman Catholic (Alma Road).—The Nonconformists are well represented by the following chapels:—Congregational (William Street), Baptist (Victoria Street), Wesleyan (New Road), Primitive Methodist (Denmark Street), Zion Baptist (Adelaide Square), and others.

The Post Office business of the Town and District is carried on in new and handsome premises situated at the south end of High Street.

The Royal Albert Institute (Sheet Street) is, as we have elsewhere said, the very centre of Windsor's literary, scientific, musical, and recreative life—a fitting memorial of the Prince Consort, whose statue surmounts the main entrance. The foundation stone of the building was laid by Prince Christian early in the year 1879, and in January of the following year the Institute was opened by the Prince of Wales. There is an excellent Library, Museum, Reading rooms, Class rooms, and a large Hall for concerts and lectures. The winter's programme of lectures and concerts is always excellent. The management is vested in a Committee, elected by the Subscribers. In the large hall is a marble statue of the Prince Consort, presented by the late Mrs. Richardson-Gardner. This was formerly in the niche over the entrance door of the building, but was removed from its original position to save it from exposure to variable weather, and a stone replica was erected in its place. A few years ago, by the Queen's command, the Institution was designated the "Royal" Albert Institute.

Combermere Barracks, for the Cavalry stationed at Windsor, are at Spital, about half-a-mile from the central part of the Town, and Victoria Barracks, for the Infantry, are in Victoria Street. The regiments occupying them are one or other of the regiments of Household Cavalry and a battalion of Foot Guards. The performance of the splendid bands attached to the various regiments affords the greatest pleasure to Windsor people and visitors.

The Theatre Royal is in Thames Street. It was erected in 1815 at a cost of about £6,000. It has been renovated and partially re-constructed in order to afford greater facilities for exit in case of fire.

The Town Bridge over the Thames connects, not only Windsor and Eton, but the counties of Berks and Bucks. It was erected in 1822-24 by the Corporation, who, up to the year 1897, levied tolls on vehicles passing over it. Mr. Joseph Taylor, an Eton bookbinder, challenged the Corporation's right to exact tolls, and the case was fought out at great length in the Law Courts. At the first hearing, the Corporation gained the day, but on Mr. Taylor taking the case to the Court of Appeal, it was decided in his favour. The Corporation then went to the House of Lords, who upheld the decision of the Court of Appeal,

and Mr. Taylor gained a notable triumph. In a "descriptive song of a prescriptive wrong," published at the time, the writer says:—

"The task is o'er, the work is done,
The gate is lost, the Bridge is won !
No tax or toll shall the counties part ;
Thus Berks and Bucks unite in heart ;
Windsor and Eton from blight are free,
Joined by the English gift of Liberty !"

Travers' College.—This building was (until 1893) the residence of the Naval Knights of Windsor, when they were disbanded by special Act of Parliament. It is situated immediately opposite the Station of the London and South Western Railway Company, on a plot of land where martyrs were burned in the reign of Henry VIII. It is a lovely spot, abutting upon the Slopes of the Castle. The Institution was founded in 1728 by Mr. Samuel Travers, who bequeathed the residue of his estates for the benefit of seven superannuated or disabled Lieutenants of the Royal Navy. The buildings are now occupied as a school by the choristers of St. George's Chapel.

There are many other places and institutions in Windsor which might be described if space permitted. Some of the numerous and first-rate Hotels are closely associated by position and name with the history of centuries, and not a few of the older houses and shops are also identified with important events. There is a well-kept Cemetery at Spital, in which many faithful servants of the Queen have their last resting place; a Masonic Hall in St. Alban's Street, built by Sir Christopher Wren; a handsome Fountain at the junction of Osborne and King's Roads, erected by Mr. H. Henry to commemorate the Queen's Jubilee; and many other objects of interest, ancient and modern; but we must leave them and convey our visitors to Eton, *plus* a few other places in the neighbourhood of the Royal Borough.



THE NEIGHBOURHOOD.



ETON TOWN.

The town of Eton, although necessarily quite distinct from Windsor in its local government, by reason of its being in the county of Buckingham, has nevertheless much in common with its Berkshire neighbour. Most of the public companies and nearly all institutions and societies in the two towns prefix "Windsor and Eton" to their more general designations; and the daily stream of traffic, vehicular and pedestrian, passing over Windsor bridge, will quickly convince an observant visitor that the business and social life of the two places is almost identical. Eton is moreover a part of the Parliamentary Borough of Windsor. Eton Town, as distinct from Eton College, consists almost entirely of one long street—the High Street—in which there are few noteworthy buildings. The Parish Church is quite a modern edifice, having been erected in 1854. It is dedicated to St. John the Evangelist and its east window is a memorial of the Prince Consort. The interior has a very light and pleasing appearance, and the principal features are a beautiful Reredos and oak chancel screens. The Post Office is in the High Street, very near to the entrance to the churchyard.

ETON COLLEGE

contains much to interest the visitor. It was founded by Henry VI. in 1440 and has always been considered the greatest of our public schools. All the buildings on the north side of Barnespool Bridge are comprised in the name "College" since they are almost entirely devoted to the education and accommodation of the students, who now number about 1,000. The students are of two classes. Those on the foundation are known as Collegers, and may be distinguished by their black gowns; the remainder are termed Oppidans, who are educated at the expense of their relatives, and boarded in the private houses within the College precincts. This great school has numbered amongst its list of provosts and head masters not a few of England's most celebrated

men, and many of our greatest authors, statesmen, and soldiers have had their minds expanded within its walls. The government of the school is in the hands of a provost, vice-provost, fifteen fellows, a head and a lower master, assistants, &c. The original College buildings form two quadrangles, the west front facing the roadway, and the east front looking out on a garden running down to the Thames. The principal features of the outer quadrangle are the Lower School on the north, the Upper School on the west, the Clock Tower on the east, a handsome Chapel on the south, and a statue of Henry VI. in the centre. The Upper School was built by Sir Christopher Wren subsequent to the Restoration, the expense being borne by Dr. Allestre, then the provost. In this room, which is of great length, are marble busts of many notable personages. The Chapel is a noble edifice, and its interior has been from time to time beautified in various ways. It has a splendid organ, beautiful stained glass windows, and a richly carved screen of Caen stone, this last being a memorial of officers who were killed during the Afghan and South African campaigns, and who were old Etonians. Facing Keate's-lane will be seen a very fine statue in the wall of the Chapel, placed there to perpetuate the memory of Bishop Waynflete, the first Head Master of Eton. It represents him in episcopal robes and mitre, holding a crozier in one hand and a model of the Ante-Chapel of the College in the other. William Waynflete was born at the close of the fourteenth century, was educated at Winchester and New College, Oxford, and became Head Master of his old school in 1429. Thirteen years later, he was invited by Henry VI., the Founder of Eton College, to become the first Head Master of the "Kynge's College of our Ladye of Eton beside Wyndesore," and he accordingly left Winchester with five Fellows and thirty-five Scholars, who thus formed the nucleus of a School destined to outstrip the older institution in prosperity and fame. In 1443 he was made Provost of Eton, in succession to Provost Severs, and subsequently on July 13th, 1447, he was, in Eton College Chapel, consecrated Bishop of Winchester. He died in 1486, and is buried in a noble Chantry in his own Cathedral. His original name was Patten, but at the time of his ordination, in 1421, as sub-deacon, he assumed that of his birth-place in Lincolnshire, according to a practice not then uncommon. While in office as Provost of Eton, he built the Ante-Chapel at his own expense, thus completing the work of the Founder. An inscription in Latin at the foot of the statue sets forth that it was erected by Sussex Etonians in memory of Bishop Waynflete and in commemoration of the 450th anniversary, in 1891, of the Foundation of the College. It was unveiled on June 6th, 1893, by the late Right Rev. the Bishop of Chichester (Dr. Durnford). The statue was designed by the late Sir Arthur Blomfield, the eminent architect who designed the Queen's Schools at Eton College. There is much more of interest to be seen in all these buildings, and an inspection of them will well repay the visitor. The Inner Quadrangle comprises the College Hall, the Library, and other buildings, has a cloistered walk round it, and communicates by a postern with the charming Playing Fields, where the Etonians play their great cricket matches. The other buildings of the College include a large number of fine

schoolrooms and private houses devoted exclusively to the varied necessities of this vast educational establishment. Additions and alterations on a very extensive scale were recently made to the buildings, with a view to impart to the students scientific education as complete as their classical instruction had previously been. The new buildings are known as "The Queen's Schools" and are situated in Keate's-lane. They form three sides of an irregular quadrangle, and include a Lower Boys' Chapel to accommodate 500 boys beside masters and strangers, spacious class rooms, a laboratory, a lecture theatre to seat 250 boys, a museum, and a drawing school. A statue of the Queen may be seen in a niche over the gateway leading into the Quadrangle. The architect was the late Sir Arthur W. Blomfield, A.R.A., whose designs, it will be noted, are admirably in keeping with the general character of the College buildings. All the new buildings are thoroughly well arranged for warmth and ventilation. Royalty has ever shown great interest in the College, and it was therefore most fitting that the Queen should lay the memorial stone of the new structures. This ceremony was performed by Her Majesty on the 18th May, 1889, in the presence of a distinguished assemblage; and it is an interesting fact that the chair used by the Queen on this occasion was one which had been occupied by several of her Royal predecessors when visiting Eton on important occasions. The day was deservedly regarded as one of the many historic days of which Eton can boast, and the town of Eton, which is on excellent terms with the College, united to give the Queen a hearty reception. The Eton College Volunteers—a corps over 500 strong and composed of students and masters—formed the guard of honour on the occasion. The total cost of the new buildings was about £30,000. For the names and addresses of the persons who will show visitors over the College buildings, see the first page of this Guide. Visitors should not miss the walk through the Playing Fields to

SLOUGH,

and, as they enter the town, they will pass Upton Church, with its old Norman Tower, and Upton Court just behind it. The Parish Church has been partially re-built within recent years, and the new part has a very handsome interior. The principal public building is the Slough Public Hall in the High Street; and the town also possesses one of the finest railway stations on the Great Western line. A short distance from Slough, on the Bath Road, is Salthill, the scene of the Eton Montem, which is now a thing of the past, having given place to the "Fourth of June" celebration. About two miles from Salthill is

STOKE POGES,

where Gray, the poet, formerly resided. Stoke Churchyard called forth his "Elegy" and contains his remains. In 1799 the late Mr. Penn erected a monument in one of the adjoining fields, to the memory of Gray. The palatial residence in Stoke Park was for many years occupied by the descendants of William Penn, the founder of Pennsylvania. The Park contains a fine herd of red deer.

BURNHAM BEECHES,

one of the most lovely sylvan resorts in the country, can be reached by a 4-mile drive from Slough, and in the same neighbourhood are: Dropmore House, with its beautiful Park and Grounds; Cliveden, the magnificent seat of Mr. W. W. Astor; Taplow Court, the charming residence of Mr. W. H. Grenfell, and many other beautiful spots on the banks of the Thames.

ASCOT RACE COURSE

is about seven miles from Windsor through the Great Park, and is allowed to be one of the finest courses in the kingdom. The various stands, lawns, paddocks, &c., are replete with every convenience, and during the Race Week in June they are the scene of the most brilliant assemblages, Ascot Races being distinguished for the patronage with which they are honoured by the Royal Family. The Royal Stag Hounds are kept at Ascot, and the hunting deer at Swinley, in the immediate vicinity.

OLD WINDSOR AND BEAUMONT COLLEGE.

Old Windsor is situate between the Royal Borough and Englefield Green, and may be reached from Windsor by omnibus. It is a quaint old place, and in former days was undoubtedly the residence of Royalty. It contains an interesting Parish Church, by the side of the river, and many noted people are interred in the burial ground, which became so full a few years ago that a cemetery nearer the village was laid out. It was at Old Windsor that the Royal Tapestry Works—managed by Mr. H. Henry—flourished for several years, but soon after the death of the Duke of Albany the Works were closed, his Royal Highness having been a warm supporter of the beautiful Art. The buildings are now one of the chief features of the village, and are occupied mostly by private families. The chief building at Old Windsor, however, is Beaumont College (St. Stanislaus'), which is one of the three great Public Schools for the Education of Catholics controlled by the Society of Jesus in this country. The two others are Mount St. Mary's, in Derbyshire, and Stonyhurst College, in Lancashire. Beaumont stands on the slope of a beautifully wooded hill, rising very gradually from the banks of the river. Its grounds cover nearly 200 acres, finely timbered, and extending north and south in the shape of parallelogram. On the west is a deep wood traversed by many charming paths, and in one spot trees have been felled, which makes a lovely vista, at the end of which is seen the royal castle “bossomed high in the tufted trees.” The southern boundary of the estate is crowned by noble beech trees. A portion of it is known as Cooper's Hill, immortalized by Sir John Denham, whom Pope termed the “majestic.” This hill is said by tradition to be the highest, with the exception of Harrow, of those in a direct line to Moscow. Here, from the “Beeches,” as the summit of the hill is called, can be seen one of the most beautiful panoramic pictures which either Surrey or Berkshire can present to us. To our left, and looking north, may be seen the trees of Stonor Park, at Henley;

the grey mass of Windsor Castle ; to the right of the Castle is Horton, the village of Milton's younger days, and Stoke Poges, the burial place of Gray. Clifden and Harrow bound the view on the north-east. On a cloudy night "lights of London," lying to the east, are reflected in the sky. On the river banks a few hundred yards east of the College lies historic Runnymede, with Magna Charta Island, now hardly recognizable, the back reach having been made "private water" and all ingress denied to the student or antiquary to the island, which is the site of a modern villa. The royal park abuts on the estate to the west. The house and buildings now claim our attention. The former was built originally by Henry Frederick Thynne (an ancestor of the Marquess of Bath). He died in 1705, and since that date this seat has frequently changed owners. The Duchess of Kent next possessed it, of whom it was purchased, about 1750, by the Duke of Roxborough for his son, the Marquess of Beaumont, from whom it seems to have acquired its present name ; but in Rocque's map it is called Bowman Lodge. It was afterwards the residence of the Duke of Cumberland ; then of Warren Hastings ; who sold it to Mr. Henry Griffiths ; who pulled down the old structure, except a part of the west wing, and erected the present mansion, which exhibits a new order of architecture invented by an architect named Emlyn. This style has been called the "British," since it is embellished with ornaments suggested by the insignia of the Order of the Garter. The corridor contains columns 36 ft. 8 in. high, in imitation of twin trees ; in the cleft between the stems, instead of the bark, the shield of a knight is introduced, which together with the base, is of Portland stone. The capitals are formed like the plumage of the cap worn by the knights of the Garter, having Ionic volutes interwoven together in the front with the star of the Order between them. In the metopes are placed the George and collar. There are other novelties introduced in the continued frieze of Mr. Emlyn's invention. Lord Ashbrook acquired the estate in 1805, and the Society of Jesus in 1854 bought from his executors the house and estate as a home for their novitiate, which was transferred from Hodder in that year ; so Beaumont was not in the first instance intended for a school. The old house is still standing, and is not inhabited by the boys, as it was at first in 1861, when the Society, on the acquirement of Manresa, at Roehampton, transferred thither the novices and established Beaumont as a Public Catholic School for the South of England. In 1861, as we have said, Beaumont was opened as a school. At that time it was intended that the number admitted should not exceed fifty, but applications for admission were numerous, and the limit was speedily exceeded. Four years later the numbers had risen to 100 ; and since then they have maintained an average of about 200, which includes the boys in the preparatory school at St. John's, which is situated on the Surrey side of the property, for the College domain is partly in Surrey and partly in Berkshire. Strange to say, it is also in two Roman Catholic dioceses — those of Portsmouth and Southwark. It is a dainty little building detached from a "background of beech-crowned hill," and looks across the playing-fields of the College. It was designed by Mr. Bentley, the eminent Catholic architect. It is perfect in all its appointments,

and planned to accommodate comfortably and luxuriously some sixty little boys ; and in one respect it is in advance of the mother-house, for in it is to be found an installation of electric light, which illuminates the building and casts its rays over the estate from the central turreted. Its whole style of architecture is original, and from "the nettle novelty" the architect "has plucked the flower of success." It was opened in 1888, when the boys were transferred to it from the preparatory side of the school. Beaumont lays claim to a distinguished roll of old boys. On its lists are to be found the names of H.R.H. Don Jaime, eldest son of Don Carlos ; the sons of Lord Russell of Killowen, Mr. Frank Russell being fourteenth at the London Matriculation of 1884, and a distinguished Oxford man ; Messrs. Wood, sons of Sir Evelyn Wood ; Sir Humphrey De Trafford, Lord De Freyne, Earl of Granard, Lord Emly, Prince de Croy, the Duke of Santano, James Stuart, Duke de Huescar, the Marquis de Stackpoole, Baron Boeselager ; while the well-known Catholic names of Weld, Talbot, Heathcote, Blundell, Vaughan, Smyth-Pigott, Stourton, Lindsay, Petre, Clifford, Plowden, Maxwell, Fitzgerald, Stonor, Riddell, Tempest, Butler-Bowdon, Chichester, Hope Vere, Bowring, Eyre, Wamsley, Vavasour, Douglas, Scott-Murray, Stapleton-Bretherton, Bedingfield, are a sample of English Catholics who figure on the lists of this foundation, comparatively so young. In 1876, under the rectorship of Father Welsby, was founded the Beaumont Union, an association of "old boys," to promote the welfare of their Alma Mater. This association has made a name for itself as an amateur theatrical company. Every year the members produce a play at the college during Shrovetide vacation. So celebrated did their acting become that it gained the notice of several high class papers by the rendering of "Macbeth" in 1882. Her Majesty, knowing as she does that she rules impartially over subjects professing every phase of religious thought in England, is not afraid to honour Beaumont. Towards it she has been pleased to extend many marks of attention which have on three occasions far surpassed the limits of ordinary condescension. In 1882 she received most graciously an address of congratulation on her escape from the hands of the insane Maclean. The college gates were elaborately decorated, and the school was assembled there to receive her and to present the address. She expressed herself as being delighted with their welcome and won their hearts by graciously commanding that the Easter holidays should be lengthened. To emphasize her visit she presented, later on, a large sized portrait of herself to the College, which, of course, is duly prized by the Catholic students of Beaumont, whose loyalty to the Crown is second to none. The Queen paid a second visit in her Jubilee year, 1887, and a third on the occasion of her Diamond Jubilee, in July, 1897.

RUNNYMEDE AND MAGNA CHARTA ISLAND

are about three miles and a half from Windsor. The former is a strip of land, nearly two miles in length, by the side of the Thames, and reaching nearly to the town of Egham. The latter is on the Bucks side of the river, and is the

spot where the Barons retired from the pressure of the multitude, that they might the better obtain the signature of King John to the great charter of English liberty. It was on the 25th of June, 1215, that Magna Charta was signed on this island, and a picturesque building has been erected here to commemorate that great event.

Cooper's Hill (well-known as the locale of the Royal Indian Engineering College), Priest Hill, not far from Cooper's Hill, and St. Anne's Hill, Chertsey (famous for the splendid views to be obtained from there), Old Windsor, Egham (near which neat little town is Holloway College), Staines (a capital place for boating), Datchet (a charming riverside village, also noted for its boating and angling facilities), Chertsey (an historic market town), Sunninghill, Winkfield, Warfield, Binfield, Bracknell (all situated in the midst of beautiful scenery), Horton and Chalfont St. Giles (both associated with the poet Milton), Beaconsfield (the home of Edmund Burke, the statesman, and Waller, the poet), Langley (its Park formerly one of the Royal Parks), Maidenhead (another favourite riverside resort), Clewer (a village abounding in buildings devoted to charitable purposes), Surly Hall (on the Thames, and opposite to which the Etonians proceed for dinner on the 4th of June), Dorney (a little village, the residence of the descendants of the Palmer family), Bray (renowned for its vivacious Vicar), Monkey Island (a charming islet in a most beautiful part of the Thames near Maidenhead)—all these are places within easy reach of Windsor, some by road, some by rail, and some by water, but all so situated as to afford pleasure to those who may be disposed to visit them.



ONE-HORSE CARRIAGE FARES AND DRIVER'S FEE

From Windsor to the following places in the vicinity:

	Miles.	Fare.	Fee.		Miles.	Fare.	Fee.
Ascot	7	7/0	2/0	Eton Wick	2	2/0	1/0
Ascot Royal Hotel	6½	6/6	2/0	Englefield Green	4	4/0	1/0
Ashford	9	9/0	2/6	Farnham Royal	5	5/0	1/6
Ankerwycke	6	6/0	2/0	Fulmer	7	7/0	2/0
Bagshot	11	11/0	3/0	Gerrard's Cross	9	9/0	2/6
Baylis House	4	4/0	1/0	Hedgerley	8	8/0	2/0
Beaconsfield	10	10/0	2/6	Holyport	4½	4/6	1/6
Binfield	10	10/0	2/6	Horton	4	4/0	1/0
Boveny	3	3/0	1/0	Iver	7	7/0	2/0
Bracknell	10	10/0	2/6	Langley Marish	5	5/0	1/6
Bray	5	5/0	1/6	Maidenhead	6	6/0	1/0
Britwell	6	6/0	1/6	Oakley Green	2½	2/6	1/0
Bulstrode Park	9	9/0	2/6	Old Windsor	2½	2/6	1/0
Burnham	5	5/0	1/6	Poyle	5	5/0	1/6
Burnham Beeches	7	7/0	2/0	Runnymede	4	4/0	1/0
Chalfont St. Peter's	11	11/0	3/0	Salthill	3	3/0	1/0
Chalvey	2	2/0	1/0	Slough	3	3/0	1/0
Chertsey	9	9/0	2/6	Statue, Long Walk	3	3/0	1/0
Cippenham	4	4/0	1/0	Staines	7	7/0	1/6
Clever	1½	1/6	0/6	Stoke Poges	5	5/0	1/6
Cliveden	8	8/0	2/0	St. Leonard's	3	3/0	1/0
Colnbrook	5	5/0	1/6	Sunninghill	6	6/0	1/6
Cowley	8	8/0	2/0	Sunningdale	7	7/0	2/0
Cumberland Lodge	4	4/0	1/0	Surly Hall	2½	2/6	1/0
Datchet	2	2/0	0/6	Upton Park	2½	2/6	1/0
Denham	9	9/0	2/6	Virginia Water	7	7/0	2/0
Dorney	3	3/0	1/0	Warfield	8	8/0	2/0
Dropmore	8	8/0	2/0	Wexham Street	6	6/0	1/6
Egham	5	5/0	1/6	Winkfield	6	6/0	1/6
Eton College	1	1/0	0/6	Wraysbury	6	6/0	1/6

Any part of Windsor Fare, 1/0; fee, 0/6

Return Journeys, half the fare, allowing half-an-hour at destination.

A first-class carriage shall mean every full-sized carriage drawn by more than 1 horse, and constructed to carry 6 adult persons; a second-class carriage shall mean every carriage drawn by 1 horse, and constructed to carry 4 adult persons.

The following fares shall be charged by the drivers of all carriages:—

FARES FOR TIME.

TO COMMENCE FROM THE TIME OF LEAVING THE STAND.

	1st Class.	2nd Class.
For every hour or any less time	4/0	.. 3/0
For every additional quarter of an hour or a less time	0/9	.. 0/6

FARES FOR DISTANCE.

For any distance not exceeding 1 mile	2/0	.. 1/0
or every additional half mile or any less distance	1/6	.. 0/9

The above fares shall include any charge for the personal luggage of the hirer not exceeding 56lbs., and where the quantity of luggage carried shall exceed such weight, the person hiring the carriage shall pay 2d. for each package in excess.

Any person hiring a carriage for conveyance to any distance within 8 miles of the Guildhall of New Windsor shall be charged according to distance, unless at the time of the hiring he shall declare that such hiring is to be by time, and if the passenger is brought back from the place of his destination to the place from which he started, or to some place short thereof, he shall, in addition to the fare for the outward journey, pay as the fare for the return journey half the amount chargeable in respect of the distance so travelled on the return journey. If he be carried back beyond the point of starting he shall be charged from such point as for a new hiring.



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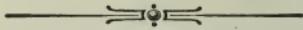
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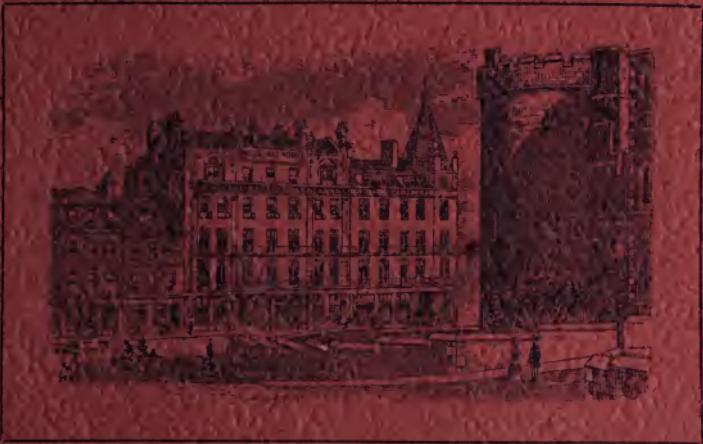
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